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HAND BOOK

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OR

NEW GUIDE

TO

NAPLES, SICILY

AND

THE ENVIRONS,

CAREFULLY COMPILED

AND ENLARGED ACCORDING TO GALANTI

AND MRS. POWER.

'ontaining a description of the Monuments, Bourbonic Museum, Churches, and Curiosities; Maps, Information about Hotels, Posting, Railways, and Steam Conveyances, Journey from Rome to Naples by Terracina, with an account of the latest antiquarian discoveries etc.

IN TWO PARTS

WITH FIVE GEOGRAPHICAL MAPS.

ROME

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1853.

POSTS

BETWEEN ROME AND NAPLES.

BY TERRACINA

		Posts
From Rome to Torre di Mezza Via	,,	1 ½
—— Albano	,,	1
(a third horse going)		
—— Genzano	,,	0 ¾
(a third horse from Velletri to Genzano)		
—— Velletri	,,	1
—— Cisterna	,,	1
—— Torre Tre Ponti	,,	1 ½
—— Bocca di Fiume	,,	1
—— Mesa	,,	1
—— Ponte Maggiore	,,	1
—— Terracina	,,	1
—— Fondi	,,	1
(a third horse going and returning)		
—— Itri	,,	1
—— Mola di Gaeta	,,	1
—— Carigliano	,,	1
(a third horse each way)		
—— S. Agata	,,	1
—— Sparanisi	,,	1
—— Capua	,,	1
—— Aversa	,,	1
—— Naples	,,	1 ½
	Posts	20 ¼

about 148 Italian miles
49 leagues of France

POSTS

BETWEEN ROME AND CIVITAVECCHIA

		Posts
Rome to Castel di Guido	. . . . . ,,	2
—— Palo	. . . . . ,,	1 ½
—— S. Severa	. . . . . ,,	1 ½
—— Civitavecchia	. . . . . ,,	2
	Posts	7

GUIDE
of
NAPLES AND THE ENVIRONS.

JOURNEY
FROM
ROME TO NAPLES
BY
TERRACINA

On quitting Rome for Naples, the road passes through the » porta S. Giovanni » called in ancient times the *porta Cœlimontana*. It is of a plain style of architecture, and was built by » Giacomo del Duca » in 1574, under Gregory XIII. To the right are vestiges of the » Porta Asinaria so called from Asinius. It was closed in 1408 by order of Ladislas king of Naples. According to Procopius it was through this gate that Belisarius and Totila entered Rome. Beyond the gate are remains of the house that belonged to » Plautius Lateranus » who was put to death by order of Nero, as related by Tacitus; a building celebrated by Juvenal for its magnificence and by him called an » *aedes egregia* ». At a distance of three miles are the mineral waters of the » Acqua santa » which spring from the bottom of the valley, of a ferruginous acid taste used internally and as baths in cutaneous diseases. The frequent ruins along the road render the journey interesting to the traveller and to the antiquarian.

Among the ruins of tombs and temples that line the ancient Latin way are one of

two stories of a good inlaid work, and an »*edicola*» supposed by some to have been erected to *female fortune* on the spot where *Coriolanus* yielded to the solicitations of his mother and wife. By others it is considered to be a burying ground. Behind the inn called the *Tavolato* are the acqueducts of the *Acqua Felice* near which is a small tower of the middle ages called *Torre del Fiscale*. To the left of the road are the aqueducts of Claudius, of the Julia, Tepula and Marcia waters, winding on to the *Torre di mezza via*, and situated half way between Rome and Albano. To the right about five miles from the » Porta s. Giovanni » are a mass of ruins supposed by Riccy to be the *Pagus Lemonius* which gave its name to the *Lemonia* one of the first amongst the rustic tribes, though *Festus* assigns to it another position. These ruins, also called the villa of Septimius Severus, consist of a bridge over the *Almo* stream, of some walls and triclini, of an amphitheatre, acqueduct, fountain and water reservoir; they have been called *Roma Vecchia* from the ex[illegible]ns made on s[illegible]ich have yielde tu[illegible]usts, sarcophagi valu[illegible]le marble works. been ascertained that villa was not that of [illegible] mius Severus; but that longed to the *Quintili* mily, the last of whom, *imus* and *Condinius*, put to death by ord *Commodus*. These m ments have been collect Prince Alexander Torlo liberal and enlightene tron of the fine arts, anc ced, with others of the and modern chisel, in splendid palace at Rom the base of the ascent c the *Frattocchie* are ren of an old town or st called *Bovillæ*, discover 1823, anterior to Rome, attributed by Dionysius carnassus to the period c kings. Bovillæ has been brated by the death of th bune Publius Clodius wh killed by Milo, a circumst which produced one of celebrated pleadings of T The remains of a circus, theatre, of a monument t *gens Julia* are still vi The circus, formed of bl of Alban stone, now c *peperino*, is 328 metre length and 60 in bread

It preserves vestige. urve, the triumph nd the carceres.

A ruin on the left s e of the ascent, stript of its ornaments, is supposed to be the tomb of Ascanius, by others that of the Gnea family while Nibby considers it to be that of Pompey. t is formed of square blocks; the interior is a wall 16 ns long and 12 broad.

eyond other ruins known ld traditions, is Alba-, a city substituted to the ient Alba. Patelli, Gesual- nd Nibby have described tombs along the Appian y.

The foundation of Alba attributed to Ascanius, the n of Æneas 400 years be- ore the building of Rome. t existed for a space of 500 ears and was called Alba- anga, now *Palazzolo*, three miles distant from the modern city, and was destroyed by Tullus Hostilius. During the second punic war the Romans established a » Castrum » on the Appian way to serve as a defence to Rome; this castrum and to the ill s of Clodius, Pompey and Domitian, which became the property of Mark Anthony and subsequently of Augustus, the present city owes its origin. In subsequent times it belonged to the barons of Rome; from the Savelli family it passed in the XVII century into that of the Odescalchi, and is now a possession of the Apostolic chamber. The most ancient monument it contains is the church of S. Maria della Rotonda, built in 1673; the door, adorned with marble carvings of the acanthus leaf, formed part of some other edifice; in the roof is an opening similar to that in the Pantheon. It was probably a temple dedicated to Minerva. Near it are large blocks of peperino stone of an ancient construction with remains of towers; this was probably a camp of the Prætorian guards. On the hills are some remains of an amphitheatre built by Domitian which is mentioned by Juvenal, by Dio and by Suetonius. The arena, the podium, the walls, an aperture formed of numerous square blocks, are still visible near the church of s. Paolo. This hill offers a fine view of the lake spreading at the base of the Latian hill and of the plains extending from Rome to the sea. The » galleria » a shady

walk along the lake, the Doria and Barberini villas, form the chief ornament of Albano. In the Doria villa formed of that of Pompey, in the conservatory of Gesù and Maria, are remarkable ancient works. In the extensive gardens of the Barberini villa are ruins of the country house of Domitian. From the purity of its air and the shady walks in its vicinity Albano is an agreeable residence in the summer months. At a few steps from the town is a tomb with cones at the sides, standing on a square basement; it is 35 feet in circumference and 24 in height; this edifice is interesting by its antiquity and form. In the centre is a conical building supposed to have supported a statue; at the base was the sepulchral cella. This monument has been called the tomb of the » Horatii and Curiatii » the five pyramids being raised to the three Curiatii and the two Horatii who were killed, but this appellation is opposed by Livy. It has also been called the tomb of Pompey from being enclosed in his villa in which he was interred by Cornelia his wife. The cones, in this hypothesis, represent the five important victories gained by this celebrated captain. By Nibby it is called the tomb of Aruns the son of Porsenna, who was killed on this spot in an engagement with the troops of Cumæ and of Aricia.

Aricia, one mile only from Albano, placed in a healthy position, is said to have been founded 500 years before the Trojan war by Archilochus. From the period of Turnus it was one of the principal towns of Latium; it formed part of the Latin league under Tarquin, was beseiged by the Etruscans, liberated by the Cumæans, and finally became a Roman municipium. In the middle ages it belonged to the Dukes of Tusculum, to the Malabranca, Conti, Savelli families, and in 1661 it passed into the Chigi family. In the valley beneath the present Aricia are some remains of the ancient city situated, according to Strabo, on the borders of the Aricine lake which was dried up long before the time of Pliny; the crater alone remains and the plain around it is called *Vallericcia*. The citadel was situated on the top of the hill, the modern village, which began to be

inhabited in the IX century when the ancient town was ruined in the civil wars. Opposite the baronial palace is the church, both built by Alexander VII on the designs of Bernini; the cupola is worthy of observation, and in the church are paintings by Borgognone, Vanni, Mei and Gemignani. The road passes through the Aricine forest and leads to *Galloro* a word derived, either from some engagement with the Gauls, or from a golden cock found on the spot. The church, now belonging to the Jesuits, is dedicated to the Madonna painted on the rock where she appeared in 1694. Further on is Genzano (Cinthiana) a large town in a healthy situation and possessing numerous shady walks. Of its origin we have no particulars. In 1400 it belonged to the Savelli, it is now a feudal property of the Cesarini family. The church, dedicated to the Trinity, was built by Camporesi.

Six miles further on is *Velletri* (Velitræ) the ancient capital of the Volsci, and birth place of Augustus. In its vicinity were the villas of Tiberius, Nerva, Caligula, Otho, but the town preserves no remains of its ancient splendour. In the Lancellotti palace, built on the designs of Martin Lunghi, is one of the finest marble stair cases of Italy. The gardens of the palace which were about [illegible] miles in circuit, are now cultivated grounds; the waters that supplied the fountains were brought by means of an acqueduct from a hill called the » Fajola » five miles distant.

The Borgia palace formerly contained a Museum which is now added to that of Naples; the celebrated statue of » Pallas Veliterna » discovered in 1797 which formed part of the collection now decorates the Vatican Museum.

Nine miles from Velletri in the Sabine hills is » Cori » the ancient Cora a city of Latium belonging to the Volsci and destroyed by the Romans. It is remarkable for its Cyclopean walls, the ruins of the temple of Hercules and that of Castor and Pollux. Of the former there still remain eight doric columns of the vestibule, the inscription on the frieze speaks of the magistrates who erected the temple under *Claudius*. Of the temple of Castor and

Pollux the only remains are two corinthian columns.

Eight miles from Velletri after crossing the Astura is

Cisterna.

Some antiquarians have imagined that at this spot were the » Tres Tabernæ » mentioned in the acts of the Apostles, where the christians repaired to meet s. Paul, but the distance from Rome is sufficient to prove that it is an error.

Not far from the high road is » Sermoneta » formerly » Sulmona » a place containing some ruins of Roman edifices and of ancient fortifications, and at a distance of six miles » Sezze » or » Setia » mentioned by Pliny as the scene of of a revolt of some Carthaginian slaves, and by Martial for the quality of its wines. It contains some vestiges of the temple of Saturn enclosed within modern buildings; the roof is about 135 feet high.

Seven miles and a half from » Sezze » is » Piperno » stated, in an inscription over the gate, to be the ancient » Privernum » one of the principal cities of the Volsci, but the ancient town of which there still exist ruins, was situated some miles distant.

Torre Tre Ponti.

At this spot commence the Pontine Marshes which occupy a space of 24 miles in length and 6 to 12 in breadth. The word "Pomptina" is derived from » Pometia » a large and populous town long before the foundation of Rome, supposed to have stood on the spot now called » Mesa ».

The population of this tract of country, at a period of very remote antiquity, was so considerable that by the testimony of Pliny there existed on it not less than twenty three cities such as Sulmona, Setia, Privernum, Antium. The environs of these cities were covered with country houses, occupying an extensive space of ground; the most celebrated were those of Pomponius Atticus near » Setia »; of the Antonia family near the Antignano mountain, the ruins of which called » le grotte del campo » are still visible; that of Mecænas near Pantanetto, and of Augustus at a place now called » Maruti ».

The waters which flow on a gentle slope into the plains

produced marshes, and in the summer months exhalations to which the ancient Romans attributed the bad air prevailing even at that period in Rome. Pliny says III. l. c. X.

» Ob putridas exhalationes harum paludum, ventum syro-phœnicum Romae summopere noxium volunt nonnulli ».

The Romans were constantly occupied in giving a direction to these waters, and in preventing their overflowings, as they not only impeded cultivation but rendered their residences unhealthy.

When Appius Claudius traced his road through these marshes he made canals, bridges and private ways, many remains of which still exist. During the wars in which the Romans were afterwards engaged this territory was neglected, the inundations recommenced, and 158 years before the christian era repairs became necessary.

These works had again fallen into neglect when Julius Cæsar formed the vast project of turning the current of the Tyber into the marshes, thus to procure an outlet for the waters in the direction of Terracina, a project mentioned by Plutarch, Dio, and Suetonius, the execution of which was prevented by his death. Under Augustus canals were opened which carried the waters to the sea; Trajan built bridges, houses, and paved the road across the marshes. At the decline, and after the fall of the empire, the inundations recommenced. It appears by the letters of Cassiodorus that under Theodoric king of Italy, the works carried on by Basilius Decius were attended with success, and inscriptions on the subject are still visible at Mesa, and near the cathedral of Terracina.

Under Pope Boniface VIII a large canal was dug, the upper country cleared, but the waters not finding a sufficient slope in the lower parts and the canals being filled, the inundations returned. To Martin V is attributed another canal still existing called the » Rio Martino » a work of such magnitude that it is said to have been executed by the ancients, and that it was so called long before the pontificate of Martin V.

In 1585 Sixtus V. resumed

the project of improving the country: in another canal made by his orders, called the » fiume Sisto » he united a great portion of the waters dispersed in different directions which fell into the sea near » Monte Circello » profiting of the canals made by Appius, Augustus and Trajan to convey the waters into the main canal which was enclosed with dykes but these not having sufficient solidity were broken down and his works destroyed. Some of his successors designed fresh plans but the great expense attending the operation, and other obstacles, prevented their realization. At length Pius VI, adopting the enlightened views of Sixtus V, and considering that he might render to agriculture a tract of twenty thousand rubbj of land, (108000 acres) undertook new works in 1778 and confided their execution to the engineer *Rapini* who collected all the waters in a canal contiguous to the » Via Appia » which marked their ancient direction, and carried them to the sea at » Torre di Badino » This canal is called the » linea Pia » from the name of the pontiff. Sundry small canals conduct the waters into two others of larger size and thus prevent their stagnation.

Pius VI, who frequently visited the works, spared neither expense nor labour in their completion, and at the present day nearly the whole of this extensive tract of land is in a state of culture; the air is become purer, and the via Appia, for so long a period covered by the waters, is reopened to circulation. The journey to Terracina through the mountains by Sezze and Piperno, was attended with difficulties; it is now performed over a straight line of road twenty five miles in extent. Three miles beyond " Torre tre Ponti " remains of antique monuments have been found which served as an ornament to the forum Appi and to the Appian way.

At the end of the western cape of the marshes, and at the mouth of the stream called the " Astura " is a tower and a small port of the same name at which Cicero embarked for his Formian villa. It was here also that young Conrad, of Swabia, the claimant of the kingdom of Naples, was betrayed and delivered up to Charles d'An-

jou, by Frangipani, the lord of Astura nor could the prayers of his mother Margaret of Austria save him from an ignominious death.

Six miles from "Astura » is " Nettuno » so called from an ancient temple dedicated to Neptune, and a mile and a half distant *porto d'Anzo* the ancient "Antium » a town of the Volsci celebrated by its wars with the Romans, and subsequently by the temples of Fortune, Venus, Esculapius and by an imperial villa in the ruins of which several fine works have been found, among others the celebrated statues of Apollo at the Belvedere, and the gladiator of the Borghese family now at Paris. Antium was rebuilt by Nero who enlarged its port which Pope Innocent XII restored on a smaller scale.

At the western extremity of the marshes is " Monte Circello » or the promontory of Circe, Circello in the lines of Tassoni

" Che orrido appare
Col capo in cielo e con le
piante in mare "

the peninsula is formed by a high rock on the top of which stands the village of S. Felice; here were situated the palace of Circe, the daughter of the sun and the prisons where the companions of Ulysses were confined after their metamorphosis. Brocchi, in his work on the geology of Rome, has given a description of this spot.

Near it is " Mesa » which, according to Pliny, held dominion over twenty three cities. According to Dionysius the Lacedemonians settled in this place, raised a temple to the goddess " Feronia » so called from *fero*, or from *ferendis arboribus*, as presiding over the fruits of the earth, or from Feronia a city placed at the base of Mount Soracte. Beyond the " Bocca di fiume are Mesa and the Ponte maggiore.

Terracina

This city, the last of the Roman state in this direction, was built by the Volsci who called it Anxur or Axur; It was named Trachina (steep) by the Greeks and from this word it derives its present name. The ancient Anxur, situated on the top of the hill, is well described by Horace

" Impositum late saxis candentibus Anxur »

and still possesses remains of a temple of Apollo, decorated with fluted corinthian columns. The ascent to the cathedral is by a double flight of steps; the nave is supported by six columns of different sorts of marble, the baldacchino of the altar by four fluted ones, the cattedra by five of granite. The climate of Terracina is mild, the views picturesque; the palace built by Pius VI and several other monuments are worthy of observation.

The chain of montains near the city is separated from the Appennines by the extensive valley of the Sacco which is filled with springs that issue from the mountain sides and fall into the marshes.

The ancient Romans possessed villas on the hill of Terracina; that of Galba was situated near the grottoes excavated in the rock; the ruins of this villa are erroneously attributed to the palace of Theodoric. On the summit of the hill are remains of the ancient walls of Anxur, of tombs and of reservoirs. Judging by what exists the port made here by Antoninus Pius must have been considerable; its form, the stone rings used for securing vessels are still visible, but the sea has retired from this shore and the port is now filled with sand.

The Appian way passed through this town; a part of it enclosed within a building belonging to the church is well preserved. The blocks of stone, in the shape of irregular pentagons, are joined with the same exactness as a work of recent date.

The guard house on the road to Naples is dug out of the rock like several deep caverns at the mountain base; a scale, divided into 120 parts carved, in the rock indicates the height of the excavations that have been made.

Six miles beyond Terracina is a tower called "Torre dell' Epitaffio» forming the frontier between the Neapolitan and Papal states. The road follows the via Appia which is in a dilapidated condition; five miles beyond the frontier line is Fondi a small town on the Appian way which belonged to the Aurunci a people of Latium; its wines are mentioned by Pliny, Strabo, Martial, and in its vicinity is the grotto in which, according to Tacitus, Sejanus saved the life of Tiberius. In the Dominican con-

vent is the room once occupied by S. Thomas Aquinas.

The environs of Fondi are covered with orange and lemon trees and the lake supplies a great variety of fish.

This town was laid waste in 1534 by a Turkish detachment under Barbarossa which attempted to carry away Julia de Gonzaga, Countess of Fondi, celebrated by her beauty. It was sacked a second time by the Turks in 1591; the walls are worthy of notice, the towers of the castle are a fine specimen of the style of architecture of the middle ages. The ruins of a temple of Mercury, of that of the Muses are remains of the greatness of Fondi, the lower part of which is said to be anterior to Rome. the wines of the neighbouring Cecubian hills were not less celebrated than the Massic and the Falernian and are praised by Horace, Pliny and Strabo.

Eight miles distant is Itri situated on the Appian way. the hills encircling the town are covered with vines, laurel, myrtle and the lentisk or mastic tree.

On the right of the road towards Mola is an ancient tower said to be the tomb raised to Cicero by his freedmen on the spot where he was killed; this edifice is round and stands on a square base; the circular part consists of two arched roofs supported in the centre by a round mass resembling a column; near this monument is a path leading to the sea which Cicero probably followed with the view of embarking when he was killed. Near the coast is a fountain said to be the Artachia fountain where, according to Homer, Ulysses met the daughter of the king of the Lestrigons. Between the tower and Mola the view embraces the gulf and city of Gaeta, the islands, near Naples and mount Vesuvius. In a semicircle formed by the shore is situated

Mola di Gaeta.

Built on the ruins of the ancient "Formiæ" a town of the Lestrigons afterwards inhabited by the Laconians and mentioned by Ovid in the XIV book of the Metamorphoses. This place, celebrated amongst the ancients for the beauty of its situation, was destroyed in 856 by the Saracens.

At Castellone between Mola and Gaeta are ruins which are attributed to the Formian villa of Cicero; several inscriptions and monuments found at this spot are united in the villa Caposele, now an hotel called the villa di Cicerone.

Gaeta, situated five miles from Mola on the side of a hill, contains about 10,000 souls. This town is said to have been founded by Æneas in memory of his nurse Cajeta

" Tu quoque littoribus nostris, Æneja nutrix
" Æternam moriens famam, Cajeta, dedisti ".

ÆNEID. VII. V. 1.

The coast of Gaeta was in ancient times covered with villas; the ruins of ancient buildings are still visible in the sea. The town, connected with the main land by a narrow pass, has two entrances; the port made or restored by Antoninus Pius is commodious. On the top of the hill of Gaeta is a tower called " Torre d'Orlando » a name derived from the Italian habit of giving to old and large edifices the name of the Paladin of Charlemagne. It appears by an inscription to have been the mausoleum of Lucius Munatius Plaucus the founder of Lyons who persuaded Octavian to adopt the name of Angustus and not that of Romulus which was suggested by his courtiers. This mausoleum was built XVI years before the christian era; on one of its columns the winds are engraved in latin and greek.

In the suburb is a tower called Latratina supposed to have belonged to a temple of Mercury where oracles were delivered through the mouth of a dog, a circumstance that may have given the temple the appellation of *Latratina*, from *Latrando*.

The fortress of Gaeta, built by Alfonso of Aragona in 1440 and enlarged by Ferdinand and Charles V who enclosed the town with walls, in one of strongest places of the Neapolitan kingdom. In 1806, it opposed a long resistance to the French, and in 1815 to the Austrian, troops.

The body of the Constable de Bourbon, who was killed in 1527 at the siege of Rome, had long been preserved in a room of the fortress where it remained until the

reign of Ferdinand I who ordered it to be interred with military honours.

The Cathedral is dedicated to S. Erasmus, bishop of Antioch, the protector of the city. It contains a fine painting by Paul Veronese and the standard given by Pius V to Don John of Austria, who defeated the Turks at the battle of Lepanto. The belfry, remarkable for its size and workmanship, is said to have been built by the Emperor Frederick Barberousse.

The church of the Trinity the most celebrated of the town, is situated near a rock which, according to popular tradition, was split into three parts in honour of the most holy Trinity the day of our Saviour's death. A large block which fell on the principal aperture of the rock and stopped there served as the foundation to the chapel of the Crucifixion; the chapel was restored in 1514 by Pietro Lusiano of Gaeta. Some vestiges exist of a theatre, of an amphitheatre, of a temple of Neptune, and of the villas of Scaurus and of Adrian.

The road from Mola to Naples follows the coast during one mile, leaves it during another, and then rejoins it at "Scavali". Three miles from this place are ruins of an amphitheatre, of an aqueduct, and of other edifices belonging to the ancient city of Minturnæ.

The Garigliano

In ancient times the Liris formed the boundary line between Latium and Campania. This river is crossed on a bridge of boats; here we quit the via Appia which followed the coast to the mouth of the Volturno where the Domitian way commenced.

The marshes formed by the Garigliano at this spot recall to mind the vicissitudes of fortune of Marius, victorious in so many battles, seven times Consul, and compelled to seek a refuge in the marshes in order to avoid the satellites of Sylla.

Sessa is the ancient Suessa Auruncorum, a people from Etruria, mingled with the Sammites and Latins. It was the birth place of Lucilius the earliest satiric poet of Rome. An ancient bridge near this place has preserved the appellation of the ponte Aurunco. Sessa is supposed to

be built on the spot where the greek city of Sinope once stood; the *Suesanæ aquæ* " are mentioned by Strabo. The territory which produced the celebrated Falernian wines was that of Falciano near the town on the Massic hills also called Falernum by Martial L. XIX epis. 57.

"Nec in Falerno monte major autumnus ".

Eight miles beyond the Garigliano is S. Agata, situated in the midst of pleasant gardens surrounded by hills on which are some slight remains of an amphitheatre. At the same distance from S. Agata is Sparanisi, an isolated place, and thence after another eight miles

Capua.

This city, placed at the base of monte S. Niccolo, a part of the chain of mountains called Tiphates near the Clanis and the Volturnus, was built in the IX century at the distance of about two miles from the ancient Capua, now the village of S. Maria.

It appears by Strabo that Capua was founded by the Tyrrhenians when they were driven by the Gauls from the line of the Po 542 years before the Christian era. Others pretend that it existed 300 years prior to that event and that it was founded by Capys, one of the companions of Æneas from whom it derived its name, but Strabo is of opinion that the origin of the word Capua was *caput*, and Florus asserts that Rome, Carthage and Capua were the three great capitals.

"Capua quondam inter tres maximas numerata "

LIB. 1 c. 16.

The Tyrrhenians were expelled by the Samnites, the latter by the Romans, in whose time the city was celebrated for its situation, the fertility and beauty of the surrounding country styled by Cicero the finest territory of the Roman people.

Annibal proposed to make Capua the capital of Italy. The city was taken by the Romans after a long siege, the senators were put to death and the inhabitans sold as slaves. It was subsequently destroyed in 455 by Genseric and his Vandals and the name alone remained when the new town arose in 856.

The cathedral is decorated with granite columns of various proportions taken from ancient monuments. In the third chapel to the right is a picture by Solimena representing the Madonna, the Infant and S. Stephen; over the high altar, an Assumption by the same artist. The subterranean church contains some fine marble columns, a half sized figure of a Madonna della Pietà, and a Christ by Bernini.

The external columns of the church of the Annunciation are of the corinthian order. This church is supposed to be on the site of an ancient temple, but the pedestals alone are antique as the grouped pilasters found here were not used by the ancients.

Many inscriptions and marbles found in the ancient, now line the walls of the present, city. On the arch S. Eloi is the inscription that stood on the ancient amphitheatre which has been commented by Mazzocchi in his estimable work « De Amphitheatro Campano »

Opposite is a curious bas-relief found in the theatre which bears the following inscription :

„ Lucejus peculiaris redemptor Prosceni ex Biso fecit „.

Numerous remains of ancient Capua still exsit at S. Maria, in the direction of Caserta. The two arcades near Casilino are supposed to have been a gate of the city; the amphitheatre is 250 feet long and 159 wide; the galleries, steps and seats are well preserved; the materials were brick covered with travertine; it had four orders of architecture; on two Tuscan arcades are heads of Juno and Diana. From the top of these ruins the view embraces a highly picturesque country with Vesuvius in the back ground.

The via Appia passed through Capua; the villages of the environs have names indicative of their origin: *Marcianise* a temple of Mars, *Ercole* of Hercules, *Curtis* a palace or curia; *casa Pulla* a temple of Apollo, but of the temple of *Jupiter Tiphatinus* nothing remains; that of *Diana Lucifera* called *Tiphatina* in now occupied by the abbey of S. Angelo. The chain of mountains near Capua and Caserta is still called the Monti Tifatini, a word derived

from the volcano *Tifata* now extinct.

Aversa

This town is situated near the ancien *Atella* now S. Elpidio celebrated amongst the ancients for the ready wit and gaiety of the inhabitants. It suffered greatly in the middle ages but was rebuilt by the Normans in 1130 at the period of their Neapolitan conquest. Having sided with the Rebursa family, who were opposed to Charles I of the house of Anjou, Aversa was destroyed by this prince. The salubrity of the climate, the fertility of the soil induced the inhabitants to rebuild it and it now contains churches, palaces and a citadel resembling a royal palace in which Andrew, the brother of Louis king of Hungary and husband of Jane I. Queen of Naples was strangled. The establishment for the insane containing room for 500 persons is celebrated by the humane principles on which it is conducted. It was originally founded by the Abbé Linguiti who adopted the most ingenious means in the treatment of this malady; grounds, gardens, musical and mechanical instruments are allotted to the use of the patients; a library and printing establishment are at their disposal and they execute concerts with the greatest precision.

The road to Naples passes through a fertile and highly cultivated country covered with villages the last of which is Capo di Chino.

JOURNEY OF HORACE

As the study of the classic authors communicates a lively interest to the spots which they frequented, we trust that we shall meet with the approbation of our readers by inserting a sketch of the journey performed by Horace as it is described in the v. satyr, 1 book.

In the year 712 of Rome or 41 years before the christian era, Mark Anthony left Cleopatra in order to oppose the further progress of Octavian in Italy. Anthony laid siege to Brundusium where he was joined by Domitius Ænobarbus, while Sextus Pompey operated along the coast. Mæcenas, Pollio and Coccejus Nerva repaired to Brundusium to conciliate the contending interests of the triumvirs, and an arrangement was effected in consequence of which a marriage was concluded between Mark Anthony and Octavia the sister of Augustus.

Horace received orders to attend Mœcenas and to meet him at Anxur.

He left Rome with Heliodorus and the first place they stopped at was Aricia sixteen miles from Rome.

Egressum magnâ me excepit Aricia Româ
Hospitio modico; rhetor comes Heliodorus,
Grœcorum longè doctissimus. Inde Forum Appii
Differtum nautis, cauponibus atque malignis.

With Heliodorus, who by far possest
More learning than the tribe of Greeks profest
Leaving imperial Rome, I took my way
To poor Aricia, where that night, I lay.
To forum Appi thence we steer, a place
Stuff'd with rank boatmen and with vintners base.
Francis' Horace.

Forum Appi, founded by Appius was 43 miles from Rome and situated in the Pontine marshes. Horace travelled by short stages, and probably on foot; he perhaps alludes to this circumstance.

Hoc iter ignavi divisimus, altius ac nos
Præcinctis unum: nimis est gravis Appia tardis.

And laggard into two days journey broke
What were but one to less incumberd folk;
The Appian road, however, yields most pleasure
To those who choose to travel at their leisure.

From the situation of forum Appi the water could not be very good; our poet would not remain even for supper.

Hic ego, propter aquam, quod erat teterrima, ventri
Indico bellum; cœnantes haud animo æquo
Expectans comites....

The water here was of so foul a stream,
Against my stomach I a war proclaim
And wait, though not with much good humour, wait
While with keen appetite my comrades eat.

We pass over the description of his journey through the marshes and of the bad night he passed, he landed the following morning at 4

..... Quarta vix demum exponimur hora.
Ora, manusque tua, lavimus, Feronia, limpha.
Millia tum pransi tria repimus, atque subimus
Impositum saxis late candentibus Anxur.
Huc venturus erat Mœcenas optimus, atque
Cocceius .....

Thence onward landing with a world of pain
At ten, Feronia, we thy fountain gain;
There land and bathe: then after dinner creep
Three tedious miles, and climb the rocky steep
Whence Anxur shines. Mœcenas was to meet
Cocceius here .....

The temple and the sacred wood of the goddess Feronia were 3 miles from Anxur or 69 from Rome.

From Anxur, Horace went to Fondi where the prætor Aufidius Luscus presented himself dressed in purple robes to Mœcenas and was preceded by young girls who perfumed the air with incense.

Fundos Aufidio Lusco prætore libenter
Linquimus, insani ridentes præmia scribæ;
Prætextam, et latum clarem, prunæque batillum.

Laughing me leave an entertainment rare,
The paltry pomp of Fundi's foolish mayor,
The scrivener Luscus; now with pride elate,
With incense fum'd, and big with robes of state.

Thence to Formiæ, now Mola di Gaeta. Formiæ is said to be the urbs Mamurrarum, so called from Mamurra, a Roman knight.

In Mamurrarum lassi deinde urbe manemus
Murena probente domum, Capitone culinam.

From thence our wearied troop at Formiæ rests,
Murena's lodgers, and Fonteius' guests.

At Sinuessa he meets Virgil, Plotius, and Varius and expresses his joy on the occasion.

Postera lux oritur multo gratissima: namque
Plotius et Varius Sinuessæ, Virgiliusque
Occurrunt; animæ, quales neque candidiores
Terra tulit, neque queis me sit devinctior alter.
O qui complexus, et gaudia quanta fuerunt.
Nil ego contulerim jucundo sanus amico.

Next rising morn with double joy we greet,
When we with Plotius, Varius, Virgil, meet;
Pure spirits these; the world no purer knows,
For none my heart with such affection glows:
How oft did we embrace, our joys how great.

For sure no blessing in the power of fate,
Can be compared, in sanity of mind
To friends of such companiable kind.

The town where he experienced so much pleasure Sinuessa is the Mondragone of the present day, situated beyond the Garigliano; he then proceeds to Capua by the Campanian bridge.

Proxima Campano ponti quæ villula tectum
Præbuit; et, parochi quæ debent ligna salemque
Hinc muli Capuæ clitellas tempore ponunt.

Near the Campanian bridge that night we lay,
Where public officers our charges pay
Early next morn to Capua we came.

The Appian way diverged to the east of Capua, towards Beneventum, and passed through Caudium.

Hinc nos Cocceii recipit plenissima villa.
Quæ super est Caudi cauponas.....

Then by Cocceius we were nobly treated
Whose house above the Caudian tavern's seated.

Caudium is the place where in the year 432 of Rome, the Roman army was defeated in the defile called the Caudine forks. The Romans were compelled by the Samnites to pass under the yoke. This event caused such a consternation at Rome that the tribunals were closed as in times of the greatest calamity, the consuls and officers who took part in the capitulation were given up to the enemy who sent them back to Rome. The village of Furchi beyond the Arrienzo, situated about six miles from Caserta, seems by its name to be the spot where this event occurred.

From Caudium, Horace followed the line of Beneventum, and Canusium (Canosa) to Brundusium (Brindisi).

JOURNEY TO NAPLES

BY

MONTE CASSINO

The principal and most frequented road to Naples is that by the marshes, Terracina and Mola di Gaeta, but another has been opened of late years which affords an opportunity of visiting the celebrated abbey of Monte Cassino.

The first place of note is " Valmontone " situated on a hill at the foot of which flows the river Sacco; according to some antiquaries this town occupies the site of the ancient Labicum which by others is placed at Colonna. Valmontone is situated at the junction of the Labican and Latin ways.

Ferentino, one of the cities of the ancient Hernici contains, with the adjoining village of Porciano, about 8000 souls. In the year 500 of Rome the consul Merula established this colony, and having remained faithful to Rome, the city preserved its own laws. It presents nothing of interest except the walls which are of a very ancient construction.

At a distance of about eight miles is Frosinone, another town of the Hernici. It is situated on the top of a steep hill and contains about 7500 souls.

On the right bank of the Liris which, after its junction with the Sacco is called the Garigliano and forms the frontier between the Papal and Neapolitan states, is the abbey of

Monte Cassino

Founded in 529 by S. Benedict it is the most ancient monastery of the Western world. In 589 it was plundered

by the Lombards, in 884 burnt by the Saracens. Having risen out of its ruins it suffered in after ages from the depredations of the Crusaders and Normans; what remained of the venerable monument of S. Benedict was detroyed by the earthquakes of 1349 and 1649. The monastery was restored by several Popes and particularly by Urban V a member of the Benedictine order.

The literary world is indebted to this Abbey for the preservation of many literary works of antiquity. In the XI century the Abbé Didier, afterwards Pope Victor III, employed the monks in making copies of the works of Homer, Virgil, Horace, Terence, the Fasti of Ovid; the Idylls of Theocritus and of many of the greek and latin historians; he also procured artists from Constantinople to ornament the monastery with mosaics, and thus prepared the revival of this branch of art.

The entrance into the monastery is by a large dark grotto supposed to have served as an habitation to S. Benedict. On each side of the stairs are colossal statues of the Saint, of S. Scholastica his sister, and under the arcade one of S. Abbondanzia, his mother.

The most remarkable works in the church are:

The door ordered at Constantinople by Didier bearing the names in silver letters of the lands, castles and villages that once belonged to the Abbey. In the chapel of S. Gregory a painting by Mazzarappi, representing S. Benedict. The martyrdom of S. Andrew by the same artist; a fresco of Giordano representing the consecration of the church by Pope Alexander II.

The high altar is adorned with marble and precious stones, alabaster, verde and nero antico, lapislazzuli and brocatello. It is placed above the subterranean church which contained the tombs of S. Benedict, and is said to have been executed on the designs of Michael Angelo. It also contains those of Guidone Fieramosca, the last Prince of Mignano, and of Pietro, the son of Lorenzo De'Medici who was drowned in the Garigliano.

The subterranean church called il Tugurio and the burial place of S. Benedict, of his sister, of S. Maur

and S. Placida contains paintings by Marco di Siena. In the refectory are the multiplication of loaves, commenced by Francesco Bassano and finished by his brother Leandro; sixteen figures by the cavalier d'Arpino which served as models for those in mosaic now decorating the cupola of S. Peter's. They represent our Saviour, the Madonna, S. John Baptist and the Apostles. Together with other works these original figures were presented to the monastery by d'Arpino.

The library of the convent contains about 18000 volumes, many rare editions of the XV century and about 800 original diplomas, charts of emperors, kings, dukes, and bulls of Popes dated in the IX and XI centuries. The most ancient diploma is that of Ajon, Prince of Benevento, dated in 884, and written on parchment in Lombard characters.

The site of the tower of S. Benedict is held in high veneration. The chapel lined with mosaics and old paintings is said to have been his cell. One of the paintings represents the saint and the soul of his sister S. Scholastica, in the form of a dove ascending to heaven. The altar piece by Mazzaroppi, the Madonna showing Christ to S. Benedict; three other paintings by artists of the early school, represent sundry actions of S. Benedict.

At the foot of Monte Cassino is the town of S. Germano which contains antiquities. At the Crocefisso are remains of the ancient town, the exterior and steps of the theatre and of the amphiteatre called the Colosseum.

Near S. Germano is Arpino, the birth place of Cicero; Arce was the residence of his brother Quintus whose villa was probably situated at "Fontana buona" where excavations have produced several small statues, busts, vases, paintings and mosaics. Arpino is situated on two hills; the house of Cicero is placed by antiquaries at the isola Fibrena near the town; that of Marius, also a native of Arpino, at the *Castello*. The churches and private collections of this town contain numerous works by d'Arpino; in the house inhabited by this artist is a painting which represents Phaeton.

The Fucine lake and valley, the isola di Sora with its picturesque cascade formed by the Liris, are objects of interest. The temple situated on the hill of S. Pietro is a Roman work anterior to the conquest of Greece. It consists of three naves separated by 18 marble columns; the balustrade of the chair, adorned with mosaics and columns is a work of Cosmati, a sculptor of Rome.

The first town in the territory of the " Marsi " is Carseoli, placed by Strabo on the Valerian way, and according to the itinerary of Antonine 22 miles from Tibur. Its situation in the midst of high mountains, and the solidity of its walls, rendered it a military post under the Repubblic. It still existed at the time of the Lombards, but the period of its destruction is not known.

" Alba Fucensis " so called from its vicinity to the Fucine lake, occupied the summit of three hills on the highest of which stood the Acropolis, and was destined for prisoners of rank. It is stated by Pliny Lib. xxxv, c. xlv that it was the place of confinement of Perseus, king of Macedon, and of his son Alexander, the former is supposed to have ended here his days after a captivity of two or three years. The walls of Alba, composed of enormous poligonal blocks of calcareous stone, are well preserved. The view from the town embraces the Fucine lake which is 16 miles in diameter and is encircled by hills rising in amphiteatre, covered with hamlets and villages.

The emissary of Claudius communicates with the Liris by a tunnel cut throught Monte Salviano on a length of three miles; the mouth between Avezzano and Luco is 30 palms high and 15 wide. On each side of the mountain are numerous outlets cut orizontally and vertically which communicates with others forming together an inclined plane, but several of these apertures have been filled up in process of time so that the waters no longer reach the principal channel.

It is stated by Suetonius that 30000 persons were employed on this works for the space of eleven years and that the Emperor Claudius celebrated its completion by a Naumachia composed of three triremes each called Sicilian

and Rhodian fleets mounted by men who were condemned to death; *morituris te salutant* was their exclamation when passing near the Emperor. The signal of combat was given by a figure which represented Neptune rising from the lake and blowing a horn; medals were struck on the occasion many of which have been found near the emissary.

The village of Luco, situated on the ruins of the ancient Angitia, derives its name from the forest sacred to the goddess of the Marsi. The ruins of *Angitia* cover a large space of ground about 300 paces to the north west of Luco; the walls composed of square blocks and irregular polygons are 1700 paces in circuit; they have suffered from time and the inundations of the lake. In the centre of the town are ruins of a doric temple.

Several towns that belonged to the Marsi have completely disappeared and no traces of them are to be found; of *Auxantium* the site is at Civita d'Antino, of *Maruvium* at S. Benedetto, of *Cortinium* at S. Pellino.

NAPLES.

This City is situated in the 11° 54 40. East by the meridian of Paris, and at 40° 51' 47" latitude by the observatory of Naples.

The town occupies a succession of hills running from south to east round a bay 16 miles in length and breadth forming the basin called the crater by the Neapolitans. This bay is terminated by two capes, that of Misenum to the right, of Minerva to the left, and is closed by the island of Capri on one side, by Procida and Ischia on the other. A part of the town extends to the west in the form of an amphitheatre on the hills of S. Ermo, Posilippo and Antiguano; another part to the east is a plain from the ponte della Maddalena to Portici. To the north it is surrounded by a ridge of hills which separate it from the Terra di Lavoro, or those fertile plains, the Campania felix, called by the Romans their richest patrimony.

On the east stands Vesuvius, dispensing fertility in its eruptions, nor is any spot on a similar space so densely peopled as its vicinity. Within sight of Naples are the villages of Portici, Resina, Torre del Greco, dell'Annunziata, with the ruins of Herculaneum and Pompeii. On the other side the hill of Posilippo with the tombs of Virgil and Sannazzar. A branch of the Appennine towards cape Minerva embraces Castellamare, Vico, Massa, and Sorrento the birth place of Tasso.

The best situations to view the city are 1° from the open sea whence it has the appearance of an immense amphitheatre; 2° from S. Martino, including the town and the bay; 3° The observatory; 4° The gardens of Portici; 5° The Madonna del Pianto.

The hills that surround the town are the produce of subterranean fires, but it is not easy to explain their for-

mation. By some it is supposed that an immense volcano once existed in the middle of the bay the traces of which are lost under the waters. By others that the Phlygreian fields constituted a chain of volcanoes and that another chain covered the spots now occupied by the hills of Posilippo, Camaldoli, Vomero, Capo di Monte and S. Maria del Pianto.

The soil is composed of volcanic ashes, of a period far beyond any historical record, mixed with the humus of the primitive vegetation; these ashes consist of silex, alumen, potash. Under this first stratum is another formed chiefly of pozzolana, which covers an extensive bed of tufa particularly in Campania and the two principalities; this tufa forms the chief building material. Dispersed over the adjacent soil is a stone called *piperno* a lighter substance than marble which is used for marbles and columns; the pavement of the town is formed of the lava of Vesuvius.

Naples is well provided with water by means of aqueducts which pass under the pavement and were on two occasions the means of taking the city. The most ancient conveys the water from the foot of Vesuvius to the Poggio Reale; at the Porta Capuana by the canal at Formello the quarters of the Molo and Castelnuovo are supplied. In 1629 Cimirello, an engineer, and Carmignano, a neapolitan gentleman made at their own expense a canal which brings the waters of the *Isclero* through Maddaloni, Cancello and Acerra to Capo di Chino and the upper parts of the town. In latter times the Caserta waters have been added to this canal.

The town is about 12 miles in circumference and is defended by three forts, the Castel dell' Uovo, Castel-Nuovo and S. Ermo.

The population is estimated at 450 thousand souls, the greater part of the houses have flat roofs forming terraces; the finest fountains are those of Monte Oliveto and Medina, the churches amount to about 300; they are filled with ornaments but in point of architecture are inferior to those of other Italian cities.

Vesuvius.

This Volcano is situated between two mountains the *Somma* and the *Ottajano*. Though separated they have the same base, which leads to the supposition that they were once united and that their separation arises from eruptions. The form of Vesuvius is a cone, the perpendicular height over the level of the sea 3573 feet, the circumference of the three mountains taken at the base 30 miles.

Three roads lead to the summit: that of S. Sebastian to the north, of Ottajano to the east, of Resina, the one most frequented, to the west. At Resina are stationed guides who conduct to the crater which is 5624 feet in circumference.

The shape and surface of the crater are at times convex or concave; the crust of which it is composed is formed by lava, scoriæ, sand, ashes and other volcanic matters. At the periods of eruption the lava spreads over the soil like a torrent, forming small hillocks in its course, and when deprived of its natural heat it assumes the hardness of marble.

The ashes proceeding from an eruption are some times carried to a considerable distance by the wind. It is stated by ancient writers that in the eruption of the year 79, these ashes reached Egypt and Syria, while in that of 472, they were carried to Constantinople. In 1631 the height of the column of smoke that issued from the crater was calculated to be 30 miles, and in the eruption of 1779 one thousand toises and 20 in diameter.

After the eruption of the year 79 occurred those of 203, 472, 512, 685, 1036; this last is noted in the chronicle of Monte Cassino; those of 1049, 1138, 1306, 1500, and that of 1631, were the greatest of all. On the 16 december of that year, violent shocks were felt, dense volumes of smoke issued from the crater, a body of boiling water covered the plains, carried away trees, and houses and upwards of 500 persons were drowned. Near Torre del Greco the lava divided into seven branches ruin-

ing towns and villages on its passage. This eruption lasted until the middle of January 1632.

Other eruptions occurred in 1660, 1682, 1694, 1698 1701 which occasioned great devastation and were followed by those of 1737, 1751, 1754, 1759, 1760, 1765, 1767. In that of 1767 the earthquake was felt at a distance of twenty miles, the stream of lava was 300 feet wide and 24 deep.

The eruptions of 1776, 1778, 1779, produced less damage; that of 1794 carried away houses and covered the plain near Torre del Greco; similar eruptions occurred in 1810, 1813, 1822, 1834.

At Herculaneum six separate strata of ashes were found, a proof that the town, destroyed by the eruption of the year 79, was covered by five subsequent eruptions.

History of the City.

The origin of Naples is so ancient that it is lost in the obscurity of fable and in the most remote antiquity, but there seems to be little doubt that like all maritime regions it was inhabited, at a period beyond the reach of history, by some oriental tribes; from the fertility of the soil it derived its name of *Opicia*, and all antiquity seems to coincide in asserting that a Syren named *Parthenope*, was the first to settle on these shores, an assertion which has been confirmed by traditions, as images, festivals, games, and inscriptions have been dedicated to her, and even a mausoleum erected to her memory which existed in the times of Strabo. *Neapolis, ubi Parthenopes, unius e Sirenibus, sepulchrum ostenditur.* But who were these Syrens? The ideas respecting them left by the ancients are extravagant and contradictory. By some Eumelus, the father of Parthenope, whom Martorelli considers as the leader of a Phœnician colony, was said to be the founder of the city. By others this foundation is attributed to Falerus, one of the Argonauts, 1300 years before the Christian era, or to Hercules, Æneas and even to Ulysses. It is probable that the real founders were Greek colonies, the religion, lan-

guage, customs and usages of Greece having been preserved through a long line of ages. Strabo, in the V book of his geography, speaks of these colonies, and adds that the Campanians, and subsequently the Cumæans, took possession of the city, giving to the quarter then inhabited the name of *Neapolis*, *the new town*, which has prevailed over the ancient appellation of *Paleopolis*.

In the year 433 B. C. Naples joined the confederacy of the Italian cities, remained the ally of Rome during the wars against Pyrrhus, Annibal and Spartacus, and in the social war was exempt from the general calamity. When the Romans became masters of the then known world, some of their principal personages selected Naples as their favorite resort. Nero, according to Suetonius, sang at its theatre; Claudius lived here, adopting the greek costume for himself and his family. It was embellished and fortified by Adrian in the year 130, by Valentinian in 210 and in 308 under Constantine it was ranked by its size as one of the chief cities of the empire.

Although Naples was a greek city by language, government and customs a part of its population consisted of Campanians. It refused the Roman citizenship when in the year 663 of Rome the *Lex Julia* admitted to this prerogative the Latins and their allies. Preserving its liberty and independence, it was a place of refuge for the Roman exiles, and enjoyed tranquillity throughout the period of the roman empire in the west; the vestiges of its greek habits and language were still retained under the princes of the house of Anjou.

During the decline of the roman empire, Naples was celebrated for its theatrical amusements, the palestra, gymnasium, thermæ and its portico of paintings described by Philostrates. Cassiodorus calls it lib. VI cap. 23. 26, a populous and delightful city.

At the fall of the Empire it shared the fate of most of the Italian cities. It was oppressed by foreign arms and torn by civil discords. In one of its forts Augustulus the last Emperor of Rome retired in 476, after his dethronement by Odoacer who imposed his yoke on Naples.

When conquered by the Goths it was large, well fortified and was governed by a Count but the form of government is unknown. It was beseiged by Belisarius the general of Justinian who gained possession of the place in 536 by introducing his troops through a subterranean aqueduct; they committed the most horrible excesses as related by Paul the Deacon (see Muratori t. 1 *p.* 106). It was afterwards governed by Dukes sent from Constantinople. The walls were rebuilt and enlarged in 542, and the town was able to resist Totila, king of the Goths to whom it surrendered in 545, but who treated it with humanity contenting himself with the demolition of the walls.

The kingdom of the Goths having succumbed under Narses, this general took possession of Naples in 555, which became subject to the Exarchs, established at Ravenna in 567. Narses, finding his power limited by the authority of these Exarchs revenged himself by calling the Lombards to the invasion of Italy, who founded a powerful kingdom in the Northern provinces in 568, but they did not possess Naples which was governed by Dukes named by the Emperors of the East. An image of a Republic existed under their protection, having its own laws, magistrates, and coining its own money. According to John the Deacon, the Dukes in 751 were elected by the people without dependence on Costantinople; they were merely the chiefs of a free government under the title of Consuls or Dukes; for some time their authority extended over the Dutchies of Sorrento and Amalfi. The walls were rebuilt as a defense against the Lombards who beseiged the city in vain in 581, but in 830 it became tributary to the Lombard princes of Benevento, and in 1027 was taken by Pandolfo IV Prince of Capua, but at the end of three years Sergius, Duke of Naples, regained possession by the aid of the Normans.

At this period the country was divided into small principalities ruled by the Popes, by the Emperors of the west and east, a division favorable to the conquests and settlement of the Normans. In 1139 Naples and the other towns of the kingdom submitted to Roger, king of Sicily.

Roger came to Naples in 1140, and having measured the circuit of the walls it was found to be 2363 paces, about two miles and a half. At this period finishes the private history of Naples which merges into that of the whole kingdom.

An interesting part of this history are its developments at different times down to the present day.

The first period was the union of *Neapolis* to *Paleopolis*, the new, to the old town. The latter seems to have occupied the space comprized between the ancient port and the *Porta Nolana*. It was certainly near the port which was beyond a doubt under S. Giovanni Maggiore. The town must have been situated on the hills near the present edifices called l'Anticaglia, gl' Incurabili, Ss. Apostoli, Duomo, Strada de' Tribunali, S. Angelo a Nilo, S. Domenico, la Sapienza. In all these sites historians speak of greek constructions but they indulge their fancy too much when they attempt to fix the precise limits of the ancient walls which must, however, have been strong, as Annibal did not undertake the siege of the city.

The second extension was under Augustus who probably merely restored the walls and towers.

The third under Adrian, and it appears by an inscription that new fortifications were added by the Emperor Valentinian. It was enlarged by the Dukes in the direction of the coast.

William I, the son of Roger, encreased the walls, built the Castello Capuano, which became the royal residence, and formed into a castle the isle of the Salvatore, now the Castel dell' Uovo. The Emperor Frederick II added lustre to the city by the restoration of studies.

After his death in 1250 the Pope became master of Naples where he fixed his residence. The Emperor Conrad, the son of Frederick, invaded Italy, took Naples by famine in 1253 and compelled the inhabitants to destroy the city walls which were rebuilt by Pope Innocent IV.

Charles I d' Anjou, after the death of young Conrad the last of the house of Swabia, with the assistance of the Pope usurped the royal power. He demolished the castle

of Naples on the site of which he built the convent of S. Agostino della Zecca. In 1270 he enlarged the town towards the east, enclosing within the walls the Contrada del Mercato, and towards the west began the Castel Nuovo. He drained the *Fusari* or marshy grounds between the walls and the sea, which now form the quartieri Pendino and Porto.

In 1300 under Charles II, by means of twelve deputies elected by the citizens, the walls were enlarged towards the west, and fortified near the sea. The new walls commenced at the porta Don Orso, near S. Pietro a Majella, followed the line of Monte Oliveto, by the present strada Toledo, the fontana Medina, and S. Maria nuova.

Under Jane II in 1425 they were encreased at the Dogana di sale near the sea. Many churches were built and monasteries founded by the princes of the house of Anjou.

The population of Naples encreased by the introduction of silk manufactories under Ferdinand I of Arragon. In 1484 the walls were considerably enlarged towards the east, from the church del Carmine to S. Giovanni Carbonara, enclosing the Strada Lavinaro and the Piazza del Mercato. They were fortified with towers of piperno stone, with ditches and contrescarpes by the florentine engineer Majano. The porta S. Gennaro was then built, the Capuana transferred to its present site; the Porta Forcella became the present Porta Nolana, and the Porta del Carmine was opened. Over each of these gates was placed the equestrian statue of the king with the inscription *Ferdinandus Rex nobilissimæ patriæ.*

The Viceroy Pedro di Toledo prolonged the line of walls by the hill of S. Ermo to Castelnuovo, where they joined the Arragonese line, followed on to S. Sebastiano and then diverged by the porta dello Spirito Santo and the porta Medina and by the sides of the hill to the porta di Chiaja, along the sea by Platamone, S. Lucia and the Arsenal to the mole where they joined the walls of Jane II. It was then that the Strada Toledo was opened on the ditches of the

Anjou walls. These walls of Pedro di Toledo were not built with piperno stone, but with tufa. The Porta Capuana was lined with marble for the entrance of Charles V in 1535, and the Castello Capuano became the seat of the tribunals.

On the accession to the throne of Charles de Bourbon in 1734, Naples became the principal city of Italy for population and wealth. Under this prince the port was enlarged, the bay fortified at various spots, the royal palace encreased, that of Capo di Monte, the Albergo de' poveri, and the cavalry barrack, erected.

The improvements of the city were continued under Ferdinand IV, and carried on extensively by the princes who occupied the throne till the fall of the empire of Napoleon. They chiefly consist of the new strada S. Carlo all' Arena, the Mergellina, Posilippo, del Campo, Capo di Monte, the public walk at the Chiaja, the large piazza before the palace, the botanic garden, the museum, academy, observatory, various establishments of education, schools of design and arts.

These improvements have been continued by Ferdinand II of the house of Bourbon, the reigning sovereign of the Two Sicilies, who succeeded to the throne in 1830.

CHRONOLOGY

OF THE

KINGS OF NAPLES

A. D.

1130 Roger founder of the monarchy.
1154 Guglielmo I surnamed the Bad.
1166 Guglielmo II » the Good.
1189 Tancredi, Conte di Lecce, cousin of the last.
1194 Guglielmo III son of Tancredi.
1194 Henry V, son of the Emperor Frederic I, the husband of Costanza, daughter of Roger.
1197 Frederick I.
1250 Conrad, his Son.
1258 Manfredi, the brother of Conrad tutor of the minor Conrad and king when the latter was falsely reported to be dead. With these finishes the house of Swabia.

House of Anjou.

1266 Charles I.
1285 Charles II., his son.
1309 Robert, son of Charles II.
1343 Jane I daughter of Charles, Duke of Calabria, niece of Robert.
1382 Charles III de Duras.
1386 Ladislas, his son.
1414 Jane II., the sister of Ladislas.
1435 René d' Anjou, adopted by Jane II.

House of Arragon.

1441 Alfonso I, surnamed the Magnanimo, adopted by Jane II.

1458 Ferdinand I of Arragon, the natural son of Alfonso I.
1494 Alfonso II.
1495 Ferdinand II by the abdication of his father Alfonso II.
1496 Frederick, the brother of Alfonso II.
1503 Ferdinand III, surnamed the Catholic.

KINGS

OF THE

TWO SICILIES

A. D.

1516 Charles of Austria, V of the Emperors.
—— —— —— IV of Naples;
—— —— —— II of Sicily,
—— —— —— I of Spain, the successor of Ferdinand the Catholic, his maternal grandfather.
1554 Philip I (in Spain II) son of Charles V.
1598 Philip II (d. » III) son of the I Philip.
1621 Philip III (d. » IV)
1665 Charles IV (d. » II) Sicily III.
1700 Philip IV (d. » V) son of the Dauphin de France, and grand son of Louis XIV.
1707 Charles V of Naples (Emperor VI)
1734 Charles de Bourbon, son of Philip V.
1759 Ferdinand IV of Naples, III of Sicily by the abdication of Charles de Bourbon his father, and in virtue of the treaty of Vienna in 1815, Ferdinand I, of the Two Sicilies.
1825 Francis I, his son.
1830 Ferdinand II, son of Francis I, the present sovereign.

CHRONOLOGY

OF THE

VICEROYS.

A. D.

538 Belisarius, Captain General for the Emperor Justinian
998 Molacco, for the Emperor Michele Catalaico.
1220 Tommaso d' Aquino, for Frederick I.
1228 Rinaldo Alemanno
1249 Angelo della Marra
1258 Rinaldo d' Aquino for Manfredi.
1348 Corrado Lapo for Louis king of Hungary.
1351 Galeazzo Malatesta for ditto
1386 Tommaso Sanseverino for Louis II of Anjou.
1390 Francesco di Borgo for Ladislas.
1406 Floridasso Ladro
1421 Braccio di Fortebraccio, for Alfonso and Giovanna.
1422 Egidio Safitera for Alfonso.
1423 Conte di Buccino for Giovanna and Louis III.
1438 Giacomo del Fiasco for Réné
1439 Antonio Calora for ditto
1442 Aron, or Aravo Cibo for ditto
Confirmed by Alfonso.
1494 M. de Montpensier for Charles VIII.
1502 Duc de Nemours for Louis XII.
1502 Consalvo di Cordova for Ferdinand the Catholic.
1507 Giovanni d' Aragona for ditto
1508 Antonio Guevara for ditto
1509 Raimondo di Cardona for ditto
1523 Carlo di Lanoia for Charles V.
1527 Ugo di Moncada
1528 Filiberto, Principe d' Orange
1530 Cardinal Pompeo Colonna
1532 Pietro di Toledo
1534 Cardinal Paessecco
1555 Il Duca d' Alba
1558 Cardinal della Cueva

1559 Duca di Alcalà.
1571 Cardinal di Granvela.
1575 Indico Mendoza.
1579 Principe di Miranda.
1582 Duca d' Ossuna.
1595 Enrico di Gusman d' Olivares.
1599 Ruiz di Castro, Conte di Lemos.
1603 Conde di Benavente.
1610 Pietro di Castro, Conte di Lemos.
1616 Duca d' Ossuna.
1620 Cardinal Borgia e Velasco.
1620 Cardinal Zapatta.
1623 Alvarez di Toledo, Duca d' Alba.
1631 Duca di Alcalà.
1636 Conde di Fuentes.
1644 Gusman, Duca di Medina.
1646 Almirante di Castiglia.
1648 Ponz di Leon, Duca d' Arcos.
1653 Conte di Ognatte.
1659 Conte di Cafrillo.
1664 Conte di Pignorada.
1666 Cardinal Pasquale d' Aragona.
1671 Pietro Antonio d' Aragona.
1672 Marchese di Villafranca.
1675 Marchese di Astorga.
1687 Marchese di Carpino.
1693 Conte di Santo Stefano.
1695 Duca di Medina Celi.
1702 Duca di Asclona.
1707 Conte di Martinez.
1708 Conte di Daun.
1708 Cardinal Grimani.
1709 Carlo Conte Boromeo.
1715 Conte di Daun.
1719 Conte di Galas.
1719 Cardinal Schrattembach.
1721 Marc' Antonio Principe Borghese.
1721 Cardinal di Attiliana.
1728 Cardinal Porta Carrero.
1733 Conte di Arrach.
1734 Giulio Visconti, Conte della Pieve, the last Viceroy.

NAPLES.

DIVISION OF THE CITY

In its civil and municipal administration Naples is divided into 12 *quartieri* 1° S. Ferdinando: 2° Chiaja: 3° Monte-Calvario: 4° Dell' Avvocata: 5° Della Stella: 6° S. Carlo all'Arena: 7° della Vicaria: 8° del Mercato: 9° del Pennino: 10° S. Lorenzo: 11° S. Giuseppe: 12° di Porto. These twelve quartieri are under the direction of an *intendente* a *sindaco* and twelve *eletti*; the *sindaco* is the chief of the municipal administration, the *eletti* of each *quartiere* who exercises the functions in company with two *aggiunti*. To each quarter is attached a conciliatory judge, and a judge of the *circondario*; the former decides cases to the amount of 20 ducats, from which there is no appeal, but the appeal is authorized in cases to the extent of 300 ducats. To each quarter is attached a commissary of police, four inspectors of the first and two of the second class; a chancellor and two vice-chancellors. These are under the orders of a *prefetto* the principal agent of the ordinary police who is assisted in his functions by a commissary and eight inspectors.

§ 1.

Quartiere S. Ferdinando.

This quarter consits of the Strada del Molo, Piazza del Castello, Vico, Concezione, Strada and piazza dei Spagnuoli, Piazza Concordia, Salita suor Orsola, Via S. Caterina di Siena, Strada di Chiaja, Piazza Vittoria; and along the shore to the Strada del Molo.

We will commence our description by the

Palazzo Reale.

The sovereigns of the houses of Anjou and Arragon resided in castles as was customary in those days. Under Pietro di Toledo, viceroy of Charles V, the first royal palace was erected, it communicated with the » Castel Nuovo » and is known as the » Palazzo vecchio ». It was the residence of Carles V when he returned from his African expedition. The style of building is worthy of notice as it shows the taste and economical habits of that period. It had its fortifications; the great gate stood between two towers, while in front there was a ditch and a draw bridge and the building was terminated with battlements.

Philip III, of Spain, having decided on visiting Naples, the new wing was added on the designs of Domenico Fontana, by the Viceroy the Count de Lemos in 1600. The principal façade fronts the west. It is composed of three orders of architecture, on a length of 520 and height of 110 palms. The three entrances are adorned with granite columns of a fine proportion. To the south the palace fronts the sea; under it is a wet dock that communicated with the palace by a covered bridge which was pulled down in 1838, and replaced by a way commencing at the fountain of the cavalier Cosimo. On this side it terminates in a long and handsome gallery. On the north side is the San Carlo theatre.

The principal entrance by the façade leads to a court yard surrounded by a double row of porticoes; the staircase, of a prodigious size, was built in 1651 under the viceroy conte di Ognatte.

Around the chapel is a portico with tribunes; the one facing the altar, reserved for the royal family, is decorated with pietre dure and gilt copper finely executed which supports the statue of the » Conception » by *Fansaga.*

The large hall near the chapel, called the hall of the viceroys, once contained the portraits of the governors

of the kingdom; these commenced with *Consalvo di Cordova* and finished with the *Count Daun*; they were painted by the cavalier Massimo and Paolo di Matteis. These portraits have been taken away and the hall is now decorated with casts from the colossal statues in the museum.

The frescoes are by artists of the Neapolitan school. Corenzio, Solimena, Francesco la Mura, Bonito. In the large gallery are the » Vergine » and the » Padre Eterno » by Raphael; the four seasons » Guido Reni; » the shop of S. Joseph, the visit of S. Joachim and s. Elisabeth » by Schidoni; » Orpheus by Caravaggio; » Alexander Farnese by Titian » the Samaritan by Lavinia Fontana, and in the hall of the ministers the dispute with the doctors by Caravaggio; » Atalanta and Hippomenes - Guido Reni » The dream of s. Joseph - Guercino.

In the yellow hall an Albano representing Rebecca.

The piazza before the palace was begun in 1810. On the spot where four convents once stood two large symmetrical palaces have been erected, the palace towards Chiaja is by Laperuta; the façade of the opposite palace is of the same style. In the centre of the piazza are the bronze equestrian statues of Charles and Ferdinand de Bourbon. The horses and the statue of Charles are by Canova; the statue of Ferdinand by Calì, a Neapolitan sculptor; These highly finished works are the largest equestrian statues that exist. Opposite the royal palace is a temple dedicated to

S. Francesco di Paola.

It consists of three churches which communicate internally and was built by Bianchi in the form of the Roman Pantheon, the Rotunda being of nearly the same size; the front, of the Doric order, is supported by ten columns and four pilasters all of Carrara marble, a double range of forty four columns and an equal number of pilasters form a semicircular portico, the chord of which is 500 feet; these columns and pilasters are of lava taken from the solfatara near Pozzuoli. The friezes and capitals are

of a yellowish calcareous stone found at Gaeta. It is the intention of Governement to erect marble statues on all these columns, those already placed at the extremities represent christian virtues. The interior is finely decorated and amongst other paintings contains one by Camuccini.

The strada del Gigante leading to the sea is so called from a colossal statue of Jupiter Terminalis placed at the entrance the bust of which was found at Pozzuoli. It is now in the Museum.

The palace at the corner of this street, and of the piazza, belonging to the prince of Salerno, contains several paintings by celebrated masters: Daniel in the Lion's den, a Jeremiah, Christ led to Calvary by Salvator Rosa: A Madonna by Cignani: Venus with Cupids, Night and sleep, Aurora by Annibal Caracci: Deposition from the Cross « Guercino: The same subject « Daniel da Volterra; The archangel Raphael » Agostino Caracci: The Madonna della Pace « Guido Reni: The crown of thorns « Leonello Spada.

In the street leading from the piazza to that of the Castel Nuovo is the

Teatro S. Carlo.

This large and splendid theatre was built in 1737 by order of Charles de Bourbon on the designs of Ametrano in the short space of 270 days when the first opera was represented. The façade was added in 1810. Destroyed by fire in 1815 in which the façade remained uninjured, it was rebuilt on a more convenient plan and is celebrated amongst modern theatres by its size and magnificence. It is 286 palms long, 133 broad, and has spacious steps and corridors. The interior is 114 palms long, 102 wide and 78 in height with six tiers of boxes. Near the theatre is

The Castel Nuovo.

A fortress surrounded on all sides with ditches and defences. It was built by Charles of Anjou about 1283

on the designs of Giovanni Pisano, and was chosen as the royal residence from its proximity to the sea, and its situation out of the walls. It was improved by Alfonso I of Aragon who added round towers and an esplanade. In 1546 the large tower near the mole was destroyed by an explosion of the powder magazine on which occasion the Viceroy rebuilt this tower and two other bastions, widened the ditches and encreased the outward fortifications. In 1838 these ditches were made narrower to give greater width to the street leading to the Mole, the only Aragonese bastion that now remains is situated at the angle of the piazza Castello. Other fortifications were raised in 1734 by Charles de Bourbon who also built the wall along the dock.

Between the two towers is a triumphal arch in marble erected by the city to Alfonso, decorated with statues and bas reliefs, to commemorate his triumphal entry into Naples. The horsemen are armed according to the costume of those times, the statues of three saints placed at the top, said to be by Merliano, were added by Pedro di Toledo, the Viceroy. It is interesting in the history of art, not for its architecture but for the execution of the ornaments which in some instances, show taste and beauty. The spot originally selected for its site was near the Duomo, where the Aguglia of S. Gennaro now stands, but the public advantage yielded to that of a private individual whose windows it would have deprived of light, and instead of being an ornament to the town, it is now lost in obscurity. Passing through the arch the piazza is entered through a bronze gate by Giovanni Monaco on which are represented the victories of Ferdinand I over the rebellious barons and Giovanni d'Anjou. On the Piazza is the church of S. Barbara adorned with marbles and paintings. In the choir is an adoration of the Magi said to be the first painting in oil of Jean de Bruges by whom it was sent to Alfonso. The heads of the three Magi were repainted by Solario who substituted to the original heads the portraits of Alfonso, of Ferdinand and of his son. Behind the choir is a winding stair case of 158 steps which leads to the

belfry. It was built by Pisano; the last step commands a view of the whole flight of steps. At the Torre S. Vincenzo is another curious stair case.

The apartments to the right of the church were the residence of the kings of the houses of Anjou and Arragon. One room has been converted into a chapel dedicated to S. François de Paule in memory of his interview with Ferdinand I. The stairs to the left lead to the hall of arms 100 palms long. It is here that Pope Celestine abdicated in 1294, and that the kings of the house of Aragon gave their festivals.

The Dock, and Arsenal.

The ancient marine arsenal was once situated on the site of the present custom house, but the sea having retired on that part, the present arsenal was built in 1577 by the Viceroy Mendoza and the dock added in 1668.

Molo.

The ancient port of Naples was in the street still called *Porto*, at the foot of the church of S. Giovanni Maggiore. The new port, at some distance, is formed by a mole built by Charles II of Anjou in 1302, which was enlarged under Alfonso, and the Duke d'Alba, but chiefly under Charles de Bourbon who in 1740 extended it by 300 palms to the east. It is terminated by a small fort in which are magazines for the disarming of ships. It formed one of the favourite walks of the town, but in 1792 it was closed near the light house.

The Mole is the place of reunion of the extempore poets and venders of quack medicines; on it once stood a fountain with bas-reliefs and four statues by Giovanni da Nola, called by the people *le quattro del Molo*; these fine works were carried away by the Viceroy Pietro d'Aragona to ornament his gardens in Spain.

The large and irregular Piazza del Castello derives its

name from the Castel Nuovo; its only decoration is the building occupied by the public administrations, called the

Palazzo delle Finanze.

This edifice, of a quadrandular form, was begun in 1818 and finished in 1826 on the designs of the architect Goss. The principal front on the Largo del Castello is about 270 feet in length; the one overlooking the Via di Toledo 320, those on the sides 464 each. The three large entrances are surmounted by three rows of seventeen windows each. This edifice insulated in its position, and of a quadrangular form is occupied by the finance, the treasury, the police departments and by the exchange. In the strada del Galetto leading from the piazza to the Via Toledo is the church of S. Brigida erected in 1610. The paintings of the cupola and angles are among the best works of Giordano. The cupola in reality is merely a space 18 palms deep. It appears to be a real cupola by the magic effect of his pencil. The painting over the high altar is by Farelli; of the other altar pieces one is by the Cavalier Massimo and three, including the S. Nicholas in the style of Paul Veronese, are by Giordano who was buried in this church in 1702.

Near the Palazzo Reale is the church of S. Ferdinand which was built by the Countess de Lemos for the Jesuits. The frescoes of the cupola and ceiling are by de Matteis. The statue of *David* was commenced by Lorenzo Vaccaro and finished by his son Domenico who executed the *Moses*; the painting near these statues is by Solimena.

Over the piazza of the royal palace is the Pizzofalcone, a steep hill inaccessible to carriages excepting by the two streets near the palace portico. In the street to the left is the « Consulta generale del regno » placed in the former convent called the « Solitaria ». The origin of the word Pizzofalcone is unknown; at a remote period the hill was called *Echia*; under the Arragonese kings it was a forest, and is now one of the most favourite residences in Naples.

The palace situated on this hill contains the officio topografico which is divided into two sections. The first the construction and engraving of the geographical, hydrographic and topographic maps of the kingdom, a cabinet of instruments and an observatory. The second consists of a library, a collection of maps, a printing office, a calcography and lithography with models of the strong places of the kingdom.

The convent of the *Egiziaca*, situated on this hill and now suppressed, was founded about 1660 by some nuns of another monastery near the *Annunziata*. It contains some paintings by de Matteis.

The *Nunziatella* was formerly a noviciate of the Jesuits built for them by a lady in 1588. It was restored in 1730 on the designs of Sanfelice, and decorated with marbles, gilt stuccoes and paintings by the best artists of the day. The fresco on the ceiling is by Francesco da Mura.

When taken from the Jesuits it was changed into a college for the youth of the nobility; to this was substituted the military college, once the polytechnic school. It contains 102 pupils, 60 at the expense of government who are instructed in literature, mathematics and the chimical sciences, topography and fortification.

After the strada Monte di Dio which is wide and well built, is the church of Santa Maria degli Angeli, erected in 1600 on the designs of Grimaldi, the painting on the cupola is by Benasca. It contains works by Massimo, Giordano, and a fine holy family by Andrea Vaccaro. This church merits a better façade in which all the finest churches of Naples are deficient.

At this spot the Pizzofalcone communicates with the hill of S. Ermo by means of the Chiaja bridge which was built in 1634; it is of a rough and bold style and in 1835 was covered with stuccoes and lined with marble bas-reliefs.

The quarter of S. Ferdinando continnes on the slope of the S. Ermo hill on which are various churches. In that of S. Maria della Salvazione, are some good paintings. Cirillo the jurisconsult and Giacomo Martorelli, the antiquary, were buried in this church. In that called the

Rosario del Palazzo, formerly a Domenican convent, is a good painting by Bonito. This convent is now the Reale Stamperia instituted by king Charles de Bourbon from the presses of which issued the publications of the Herculaneum Academy. It now enjoys the privilege of printing the laws, codes and acts of governement, the papyri and antiquities of Herculaneum.

S. Maria della Concordia belonged to the Carmelite monks; it is now a prison for debtors. In the church built about 1560, and restored in 1718 are three paintings by Ribera; one by de Mattheis.

S. Maria della Speranza or the Speranzella contains a painting by Francanzano placed over the high altar and in the chapels, others by Giordano, and the elder Bassano. In the church called the Trinità degli Spagnoli, there is nothing remarkable.

The quartiere S. Ferdinando continues by the strade del Gigante, S. Lucia, and Platamone to the base of the Pizzofalcone hill: At the end of the Strada del Gigante is a fountain by Carlo Fansaga the son of the celebrated Cosimo, erected in 1590 with the recumbent statue and Tritons.

The Piazza S. Lucia is decorated with fountains; one with an arch is supported by two statues, with bas-reliefs representing Neptune and Amphitrite; the other, sea gods disputing for a nymph they have carried away. These works are by *Auria* and by *Merliano*.

Near the church of S. Maria della Catena built in 1576 by the fishermen of this quarter are the sulphureous waters of S. Lucia used by the inhabitants in the summer months. This street leads to the one called Platamone or more generally Chiatamone a word derived by Martorelli from the greek platamon, used by Petronius when speaknig of Naples; by others from a plantation of plane trees. Near the royal Casino are the springs of mineral water called *acqua ferrata*. In the Crocelle church, now S. Maria a Cappella, are paintings by de Matteis.

On the Strada Chiatamone is the Castel dell' Ovo so named from its oval figure; it is joined to the mainland

by a bridge 800 palms long and appears to have been detached from the promontory of Pizzofalcone which must have been much larger in size but is diminished by the action of the waves. It is called *Megaris* by Pliny, *Megalia* by Statius; when it belonged to the Benedictine monks, it was named the Isola del Salvatore. To these succeeded the nuns of S. Sebastian. Under William I it became the Castel Lucullano, the name of a castle in the vicinity destroyed by the people in the IX century; the fortifications were encreased under Frederick I, and in 1221 this emperor held in it a general parliament. It took its present name under the Anjou dynasty. Within the castle is a spring of fresh water and at the eastern extremity a strong battery.

The strada Platamone continues along the shore, and after the cavalry barracks takes the name of Vittoria from the church of S. Maria della Vittoria situated at the foot of the Echia hill. It was erected in 1571 to commemorate the victory of Don Giovanni d' Austria at Lepanto; on its side is a cavern, one of the Platamone grottoes excavated under the monte Echia, or Pizzofalcone; the largest of these grottoes was probably opened to obtain the tufa used for building and subsequently served as a temple dedicated to Serapis. It is now used to make cables, and called the *Grotta de' funari.*

At a short distance is the church of S. Maria a cappella vecchia containing, over the high altar, three fine statues by Santacroce and behind it various very old paintings.

§ II.

Quartiere di Chiaja.

This part of the town, placed between the quarters S. Ferdinando and Montecalvario comprises the largo della Vittoria, the strada Santa Caterina di Siena, and that of S. Orsola which divide it from the former. The salite S. Nicolò and del Petrajo from the latter, as it is sheltered

from the north winds by a line of hills with the open sea to the south, it is the part of Naples selected by foreigners for their residence; the word Chiaja is applied to the shore between the hills of Pizzofalcone and Posilippo; it was called *plaga olympica* by the ancients, in the middle ages *playa* or *plagia* whence the italian words *plagia* or *spiaggia*; in the neapolitan dialect *pia* is often changed into *chia*, the *gia* in *ja*.

Along the riviera di Chiaja is the public walk called the Villa Reale, which nature and art have united in embellishing. Its lenghth is 4500 palms, and the breadth 220 divided into five alleys by acacias, oaks and willows.

In the centre are a splendid fountain which falls into a large granite bason of a single piece, four lateral fountains, copies from some of the finest statues of antiquity, flower gardens, and coffee houses. This first part of the villa was laid out in 1780.

The second part dates from 1807, and consists of a wood with winding alleys, grottoes, a gallery facing the sea, two small temples dedicated to Virgil and Tasso, and other graceful ornaments.

In 1834 by a further extension of 1500 palms it was carried on to Posilippo.

The statues that decorate the Villa Reale are:

The Apollo Belvedere; Silenus holding in his arms the infant Bacchus to protect the son of Jupiter and Semele from the anger of Juno. Antinous, the favorite of Adrian who was drowned in the Nile and subsequently deified. Faun, holding a lamb on his shoulders.

The dying Gladiator, supposed by Visconti and Nibby to be a Gaul: By Winkelman, Poliphontes, the herald of Laius, killed by Ædipus.

In the middle of two elliptic vases are groups representing a labour of Hercules and Papirius, the other *Hercules* and *Anteus*, the giant 40 cubits high who challenged strangers to the struggle in the sands of Libia is strangled in the arms of Hercules. Ovid represents Alcides holding Anteus under his left arm and strangling him with his right hand.

The group opposite represents a sacrifice. It consists of two figures one holding a cup in which are grains of incense and leans on another adult figure, a small *ara* is lighted with a torch and another torch is turned towards the ground, a small female figure is placed near it.

The fighting gladiator, a statue in which the nerves and muscles are well expressed,

A few steps distant is the jolly god, the conqueror of the Ganges, *Bacchus* holding a bunch of grapes and the left side covered with the *Nebrides*; beneath the trunk which is entwined with vines lies the panther, the emblem of this god,

In the middle of a bason covered with products from Vesuvius rises the goddess *Ceres* or *Flora*; her dress consists of a long garment, a garland encircles her brow, in her hand is a bunch of flowers, an expression of joy sits on her face,

In the central fountain is a copy of the celebrated group of the Farnese bull; the original by *Apollonius* and *Tauriscus* of Rhodes is in the museum. It represents *Dirce* tied by her hair to the horns of a bull by Zetus and Amphion the sons of Licius, king of Thebes, to revenge their mother Antiope for an insult received from *Dirce*: the beautiful granite cup is supported by four lions casting out water; in the angles, under the form of hermes, are the four seasons. Near it is another *Flora* supposed by Winkelman to represent one of the hours, and by Visconti, an image of Hope,

The next group represents the *Rape of Proserpine* in which Pluto, indicated by the flames that spread on all sides, carries her away in triumph.

Hercules and the Nemœan lion; the god has laid aside his bow and arrows, arms that are useless against an invulnerable wild beast and trusts to the sole vigour of his own limbs, All the monuments that represent this combat offer the same mode of action; the animal is struck down, Hercules kneels on its back and rends its mouth.

In two elliptic vases are groups representing, one a *rape*, the other a *sacrifice*.

The group composed of three figures represents the *Rape of Egina*. The figure below is trampled upon by the one that holds the young girl whose eyes are turned towards her defender.

The next group represents *Orestes* and *Pylades*. On quitting Phocide for Argos in order to revenge the death of his father Agamemnon, Orestes is accompanied by Pylades, his inseparable friend. A *dancing Faun*, holding the cymbal, the invention of which is attributed to the *Curetes* and to the people living near Mount *Ida* in *Crete*.

A *Satyr* tied to the trunk of a tree, on one side of which is a lion's skin; the front part is covered with a branch of oak, The next *Hercules* and *Ilus* applying for food to a shepherd.

The statue opposite represents the son of Semele; feeling the first effects of the vengeance of Nessus.

Hercules killing Lycas. While building a temple to Jupiter at Cenea, he was met by Lycas a youth sent by Dejanira to present the garment tinged with the blood of the centaur Nessus; scarcely had he put it on when he was seized with a burning fire which rendered him furious; having discovered the cause he threw Lycas with such violence against a rock that he was dashed to pieces.

At the extremity of an alley, leading to an imitation of an english cottage, are statues of *Faun* copied from that of *Praxiteles*, and of *Apollo* from that of *Lieyas* in the Capitol.

The small temple erected to Virgil is composed of six isolated columns, two pilasters and the poet's bust. Over the door are some frescoes taken from Herculaneum of a good style and lively colouring.

A fountain to the left is lined with matters from Vesuvius. The group in the centre represents the *Rape* of *Europa*; Jove, under the form of a bull, takes flowers from her hand, carries her to the sea, and placing her on his back swims to the island of Crete. This group by *Angelo Viva* was executed in 1708. On each side, are the daughters of the Achelous, the Syrens, probably *Parthenope* and *Leucosia*.

At a short distance is a round monument raised to *Tasso* consisting of his bust, surrounded by four columns which support a cupola.

The last objects of note in the Villa Reale are the gnomon in the form of an obelisk surmounted by a globe and at the meadow four satyrs and *Bacchantes*.

On a line with this walk is a street decorated with fine houses that leads to the grotto of Posilippo. Its length is about three miles.

The church of *S. Giuseppe a Chiaja* was built in 1673 on the designs of a Jesuit. The paintings are by Giordano.

At the church of *S. Maria della Neve*, built in 1571 by the fishermen and sailors of the quartiere, the Strada di Chiaja divides into two branches; the part running along the shore is called *Mergellina*, over which rises the hill of Posilippo, the Pausilippus of Pliny offering fine views and producing delicate fruits. In the times of the ancients it was covered with the villas of Pompey, Marius, Cicero, Virgil, Pollio, and Lucullus; of the last some ruins are still visible. At the extremity of the promontory is a spot called by the Neapolitans *la gajola*, from the latin *caceola* presenting numerous remains of walls supposed to have been baths; these are called by the moderns *la scuola di Virgilio*, and the largest of three caverns the grotto of *Sejanus*; here were the extensive *piscine* of Lucullus. When Rome swallowed up the riches of the word unlimited sums were spent in the construction of these piscine in which the rarest kinds of fish were preserved. At the spot named *Euplea* are ruins of the temple *of Fortune*. At the fall of the roman empire these fine edifices went to ruin, and the grounds, in a great measure deserted, became the property of the Benedictines of the S. Severino church. They were purchased of the monks by Frederick of Arragon, who granted a portion to his secretary Sannazarus on which he built a villa which was demolished by Philibert Prince of Orange when he was beseiging Naples. On the ruins of his villa Sannazarus built in 1529 the church of *S. Maria del Parto*

which he endowed, and presented to the frati Serviti. At his death in 1532 his remains were deposited in the church. The mausoleum is behind the choir; the bust crowned with laurel is between two weeping genii holding garlands of cypress. On the sides are two large statues of *Apollo* and *Minerva* now characterized as *David* and *Judith*. The bas-relief represents fauns, nymphs and shepherds playing on various instruments; these figures allude to the latin compositions of Sannazzarus; the sculptures on the tomb are by *Santacroce* and *Poggibonsi*. The following inscription to this latin poet was composed by Bembo

» *Da sacro cineri flores: hic ille Maroni*
» *Sincerus musa proximus ut tumulo* ».

Sincerus was the poet's academic name. In this church is a painting representing S. Michael by Leonardo da Pistoja. In the place of Satan pierced by the archangel the artist has painted a female from whom he was separated. On the hill of Posilippo are remains of antiquities and of an aqueduct.

The grotto, though attributed to Lucullus, or Agrippa, was probably excavated by the ancient Cumeans in order to facilitate their communications with Naples. It is 2654 palms long, 26 and in some parts 94 high, and 24 wide; the ancient differed from the present form. In the ancient grotto are traces of wheel marks, on the right is the cavern of *Priapus*, on the left the so called *Tomb of Virgil*. It is known that the remains of Virgil were brought to Naples, his favorite place of residence, by order of Augustus, and it is stated by Martial that the monument, being in the possession of a poor peasant by whom it was neglected, was bought with the adjacent ground by *Silius Italicus*. Elius Donatus a grammarian of the IV century, places its site two miles from Naples on the road to Pozzuoli. It consists of a square space of 18 palms by 15 with colombarj; its entrance was once by the grotto on the ancient road, but being no longer accessible on this side, a new one was opened in the opposite direction.

It is said that it contained a marble urn supported by nine small columns and that on the urn was the well known inscription

» *Mantua me genuit, Calabri rapuere, tenet nunc*
» *Parthenope; cecini pascua, rura, duces* ».

and that the monument was preserved till 1326, when king Robert carried the urn to Castelnuovo. The state of neglect in which this monument is left would do little honour to Naples if it really was the one raised to Virgil, but the desire of finding his tomb has fixed it at this little family colombarium on which so many fables have been invented.

Near the grotto is the church of *S. Maria Pie' di Grotta* built in 1353 on the occasion of a dream by three persons on the 8 september, who persuaded themselves that the Madonna had appeared to them and ordered them to build this church. It is small and contains nothing remarkable excepting the pictures by Santafede and Corenzio, but it is celebrated by the devotion of the people and the festa of the 8 september, the principal festa of Naples.

In the internal part of the Chiaja quarter are the churches of *S. Maria in Portico*, *dell' Ascensione*, *S. Teresa* and *S. Pasquale* of *Alcantara*.

The first, belonging to the *Chierici regolari della Madre di Dio*, was built together with the large adjoining convent in 1653 by the Duchess of Gravina. In 1820 it returned into the possession of the monks.

The *Ascension* was formerly a Benedictine abbey now suppressed. The church is fine, the high altar of a good style, it contains a S. Michael and a S. Anne both by Luca Giordano.

The church of *S. Teresa* of the *Carmelitani scalzi* was built together with the convent in 1625 on the designs of Fansaga who made the statue of S. Teresa which is placed over the high altar. The pictures representing the repose in Egypt, the presentation, S. Pietro d' Alcantara, and the apparition of S. Teresa to her confessor are by Luca Giordano.

The piazza del Vasto is so called from the palace belonging to the noble family of that name; on one side are the barracks of the swiss troop, near this, one for the cavalry; on the hill are several churches and public edifices, S. Maria di Betlem, once a nunnery, is also a barrack.

The church of S. Carlo Mortelle derives its name from the myrtles which once occupied the site of the present street; the picture over the high altar is by a good artist, the one in the S. Liborio chapel by Luca Giordano; the adjoining convent founded in 1616 is occupied by the Augustinians of the lombard congregation.

The college of S. Carlo alle Mortelle is under the direction of the Padri Scolopi and possesses a cabinet of instruments for physics, a school of mosaic, pietre dure and cameos maintained by governement which has produced very fine works. It was instituted by Charles de Bourbon, has a director and four professors.

The *Ritiro di Mondragone* was founded in 1653 by a Duchess of Mondragone as a retreat for young girls and poor widows; the church was built on the designs of *Nauclerio.*

The convent of *S. Maria apparente* has been converted into a prison.

The church and convent of S. Caterina di Siena are built on the spot where the hospital della Vittoria once stood, the church has been lately restored by Gioffredo.

Along the Chiaja is *S. Orsola* to which was annexed the Trinitarian convent, now an establishment for the female orphans of the military. It was instituted in 1798 and maintains the military schools of S. Giovanni a Carbonara at Naples, and of Monreale in Sicily. It grants a monthly subsidy for the orphans of a fixed number of military in proportion to the rank held by their fathers. All the orphans that are placed on the list, although not entered into the enjoyment of the pension, are entitled to a dowry on marrying; the institution comprizes the army and the navy. The dotation of the establishment amounts to about sixty thousand ducats annually exclusive of casualties, amongst which are two months pay which the

officers who marry with the royal permission are obliged to leave and the property of officers who die without heirs.

The hill over Chiaja is covered with pleasant villas the principal of which are the Belvedere, Ricciardi, Patrizi and la Floridiana.

§ III.

Quartiere di Montecalvario.

This quarter derives its name from the church situated under the hill of S. Ermo. It is divided from that of Chiaja by the streets Petrajo and S. Niccolò, from that of S. Ferdinando by the via Concordia and the via Trinità de' Spagnuoli. The strada Toledo divides it from the quartiere S. Giuseppe; that of Monte Santo and porta Medina from the quartiere dell' Avvocata.

The strada di Toledo begins at the fontana Pimentel in the strada S. Lucia and ends at the museo Borbonico. Its length is 8900 palms, it was opened in 1640 by the viceroy Pedro di Toledo from whom it derives its name. Though the buildings are not of the best style, their height, the width of the street, and the movement of the population render it one of the finest streets of any european metropolis.

The only public buildings in this street are: the churches of *S. Maria delle Grazie* which was built in 1628 and possesses a good picture by *Massimo*.

S. Niccola alla Carità: the façade is by Solimena, the church was built in 1647 with a legacy of six thousand ducats left to the monks by a beggar whom they had provided with food during many years. The paintings are by de Matteis, Solimena and Francesco de Mura.

The last public building on the via Toledo is the church of the *Spirito Santo* founded in 1555 by a company, and placed under the direction of a domenican friar, with a conservatory for young girls. In 1590 the heads of the conservatory obtained permission to open a

bank which, upon the sums deposited in it, lent out money at the rate of six per cent. The church was rebuilt in 1774 on the designs of Gioffredo, a series of corinthian pillars detached from the wall support a circular cornice; the high altar is adorned with fine marbles, the painting over it is by de Mura, those of the crypt by Celebrano and Fischietti: the *Conversion of S. Paul* by Luca Loca; in the corridor are two by Santafede. The statue at the tombs of the Spinelli is by Naccarino; the façade is in stucco, the marble columns near the door of various proportions were raised by Mocca, the architect of the old church.

Near this church is the *Trinità de' Pellegrini*, a hospital for pilgrims, and needy persons. In the church the painting which represents *S. Emidio* calming the anger of our saviour aganist Naples, is by Massimo; our saviour on the cross by Andrea Vaccaro. The porta Medina was built in 1640 on the designs of Fansaga at the expense of the inhabitants of this quarter though erroneously attributed by the inscription to the Duke of Medina.

The cloaca in the piazza *Pignasecca* forming the entrance to the principal cloache of the city was made when the walls were enlarged under Charles V; it is 20 palms in height and 14 in width and runs under the via Toledo on to the Chiaja near the piazza Vittoria.

The lanes and streets of this quarter generally run parallel to the strada Toledo. Near that of Montecalvario is the *Teatro Nuovo*, destined for the opera buffa; it was built by Domenico Vaccaro; near it is the *Teatro del Fondo* built in 1779 on the designs of Francesco Seguro, a Sicilian.

In the vicinity is the church of Monte Calvario founded in 1650 by the frati Minori with the donations of Ilaria d'Abruzzo, a neapolitan lady, and built on the designs of Domenico Vaccaro who was the architect, painter, and sculptor.

The *Concezione di Suor Orsola* is a convent for females begun in 1584 by suor Orsola della Cava, but not completed before 1667. It contains another called *delle Eremite*, one of the most austere in the world; those who

enter into the institution are for ever separated from the living, the church of the Eremite has only one altar, that of the nuns, which is decorated with marble and gilt stuccoes. The nuns provide for the maintenance of the Eremite.

In the direction of the via Petrajo are the churches of *S. Niccolò di Tolentino*, *S. Lucia del Monte*, and *S. Maria dei Sette Dolori*, the last was built in 1585 and contains a S. Sebastian by Calabrese.

Near it is the *Trinità delle Mónache* a church with a greek cross designed by Grimaldi, a Teatino friar; the vestibule is by Fansaga, the picture of the Trinity over the high altar is by Santafede, the frescoes are by Bernardino, the S. Jerome by Ribera; the two lateral pictures are attributed to Palma Vecchio. This monastery, one of the finest of Naples, has been converted into a military hospital.

On the top of the hill stands the *Castel S. Ermo* which, on one side commands the town, on another the bay; the tower called *Belforte* which was situated on this spot was changed into a castle by Charles II during the siege of Naples by Lautrec in 1518; when the fortifications were encreased in 1535 under Charles V it became a regular citadel. Its high walls have a counterscarp cut in the rock, it has mines and countermines and is surrounded by ditches excavated in the rock; in the middle of the castle is an esplanade with a well nearly as large as the castle.

The last and most interesting monument of this quarter is the *Certosa di S. Martino* placed under the castle S. Ermo. It was originally a royal villa, which Charles, duke of Calabria, prevailed on his father Robert of Anjou to change into a monastery; the edifice was begun in 1325, finished in 1328 and richly endowed by the king. Giovanna II, the daughter of the duke of Calabria, encreased the dotation and granted special prerogatives to the monastery. The situation of this splendid edifice is one of the finest that can be imagined; the town spreads at its base, on one side the view extends over the bay and the islands, on the other over the hills of Capo di Monte, and the beautiful plains of Campania felix to Caserta. In the

distance are the Monti Tifati and the chain of the Appenines, one branch of which forms the mountains of Gragnano, Vico, Sorrento, embraces Vesuvius, Portici, Resina, Torri del Greco and dell' Annunziata. The best spot to enjoy this magnificent view is at the Belvedere at the extremity of the gardens.

To the beauties of art the cloister forms a square with 15 white marble columns on each side surmounted with statues of saints; the designs, sculptures and emblems in the cimetery are by Fansaga, the library once contained a collection of greek manuscripts and the prior's apartment a *S. Lorenzo* by Titian, a *Crucifixion* by Bonarotti, a meridian and a statue of Charity by Bernini.

The church, decorated with precious ornaments, was restored at the beginning of the XVII century by Fansaga; the principal nave is composed of eight chapels with a portico. The *Ascension* on the ceiling and the *twelve Apostles* between the windows, were painted by Lanfranco. The *Redeemer* taken down from the cross is by Massimo; the *Moses* and *Elia* by Ribera, who also painted the twelve prophets in the lunettes of the chapel. The choir was begun by d'Arpino and finished by Bernardino. The *Nativity* over the high altar by Guido remained unfinished at his death; on the walls of the choir are four large pictures called the four last suppers. The first, by Ribera, represents Christ administering the communion to the Apostles. The second, by Caracciolo, the washing of feet, the third by Massimo, the last supper of our Lord; the fourth by Paul Veronese, the institution of the Eucharist.

The marble statues in the choir are by Finelli and Domenico Bernini. The high altar was designed by Sollmena; it is in wood but was intended to be of marble and is decorated with pietre dure, the marble ornaments in the church are made on the designs of Fansaga, the chapels are decorated with marbles, columns and gildings; in the first near the right entrance, dedicated to the Rosary, are paintings by Vaccaro and Caracciolo; in the second a *Madonna* by Massimo, the lateral paintings by Andrea Vaccaro, the fresco by Corenzio.

In the third chapel the *S. John Baptist* is by Maratta, the others are by de Matteis, and the fresco by Massimo.

The last chapel on this side contains the *S. Martino* by Caracciolo, others by Solimena, and frescoes by Finoglia.

On the opposite side is the chapel of *S. Gennaro* with a bas-relief by Vaccaro, pictures by Caracciolo and frescoes by Corenzio. The chapel of *S. Bruno* was painted by Massimo, that of the *Assunta* by Caracciolo; the last dedicated to S. Joseph, by de Matteis.

After the chapter room, which contains some good pictures, is a large hall painted by Micco Spadaro and the altar piece by Andrea Vaccaro, the ceiling of the sacristy is by d' Arpino, Pilate showing Jesus to the people, by Massimo.

The tesoro contains a *deposition from the cross*, the best work of Spagnoletto, a *Judith* in fresco and by Giordano.

§ IV.

Quartiere dell' Avvocata.

The principal buildings of this quarter are the following which we shall briefly describe.

The piazza del *Mercatello*, called also *largo dello Spirito Santo* and *foro Carolino*, is decorated with a hemicycle raised on the designs of Vanvitelli in 1757 in honour of Charles de Bourbon; the work is crowned with a balustrade surmounted by 26 statues, in the centre was the pedestal destined for the equestrian statue of Charles III which has never been raised.

The church of *S. Domenico Soriano* was built in 1602 on the designs of Fansaga: the frescoes of the cupola are by Calabrese, but they are greatly damaged; it contains two good pictures by Giordano and Santafede; the convent is now a barrack.

The church of *S. Pelito* in a lane of that name leading to the studi, was founded by S. Severus bishop

of Naples, and rebuilt in 1613 on the designs of Broggia; the altar piece is by Niccola di Simone, that of the Rosario by Giordano.

The church of *S. Giuseppe de' Nudi* belongs to a congregation dedicated to provide covering for the destitute.

The strada della salute, so called from the salubrity of the air, leads to the hills of Arenella and due porte, from which are beautiful prospects. In the capuchin convent of *S. Efrem nuovo* built in 1570 is a *Madonna della Pietà* said to be by Vaccaro; sundry other pictures are by good but unknown artists, the statue of S. Francis is by Sanmartino; Antonio Genovesi who rendered great services to his country was buried in this church. The church *del Sagramento* which once belonged to a rich monastery of Carmelite nuns contains a fine tabernacle and fresco paintings by Benasca.

Along this street are the churches *della Cesarea*, founded in 1600 of *S. Francesco di Sales* now an hospice for infirm women. Further on are the hills of Antignano, Due porte, del Vomero, dell' Arenella covered with villas. Arenella was the birth place of Salvator Rosa.

On the top of the highest hill of Naples is the hermitage of the *Camaldoli* founded in 1585.

In the church are some good pictures among which a *last supper* by Massimo; this spot offers most extensive views embracing the bay and all its islands, the chain of the Apennines, a great part of the Campania felix, the isole Ponzie, Gaeta, Terracina and the promontory of Circe.

The contrada di Pontecorvo is to a certain degree a group of convents and churches. Over the altar piece of *S. Giuseppe* and *Teresa* is a fine painting by Giordano.

At *S. Antonio di Tarsia* is a convent of *Liguoristi* and opposite the Medina gate the church of *Montesanto* designed by Pietro di Marino in 1646 which contains a S. Cecilia, a S. Antonio, and an angel leading a boy, all three by de Matteis; in a chapel belonging to the company of musicians is the tomb of Alessandro Scarlatti the father of musical composition.

§ V.

Quartiere della Stella.

This quarter contains the finest ornament of Naples, the *museo Borbonico*. The foundations of the building were laid in 1586 by the viceroy duke of Ossuna to serve as stables. Under the Count de Lemos in 1615 it was transformed into an university on the designs of Giulio Fontana. In 1780 the university was transferred to the *Gesù vecchio* when this building was appropriated to the academy of sciences and belles lettres. In 1790 the last story was completed, and it was projected to enclose the adjacent gardens of S. Teresa, to enlarge the building and to place in it the museum, pictures, library and observatory; with this view all the monuments of the Farnese house inherited by the kings of Naples were brought from Rome, but this project was not realized in full, owing to the political vicissitudes of the times; it has, however, been partly executed, and the edifice has received the appellation of the *Museo Borbonico*. The collection of objects of science and art deposited in this museum is divided into five classes.

1° The statues from the Farnese gallery at Rome, and those found at Herculaneum and Pompei.

2° The papyri manuscripts found in the latter city and the mechanism employed in unrolling them.

3° The library and manuscripts.

4° The picture gallery.

5° The collection of Etruscan vases, medals, sculptures bronzes, glass vases, paintings found at Pompei and Herculanum, and a model of the temple of Pœstum.

As a minute description of all the important objects contained in this museum, unique in its kind, would greatly exceed our limits, we shall simply point out those which are most worthy of notice.

The portico and steps are adorned with ancient statues and busts; among the latter is a statue of Ferdinand I, by Canova.

The first room to the right contains the collection of paintings discovered in the ruins of Pompei, Herculaneum and Stabia. They are disposed in five classes; fruits and animals, landscapes, figures, fragments of painting, objects of architecture. In the class of figures those deserving attention are the paintings of *Briseis* and *Achilles*, *Briseis* alone, the sacrifice of *Iphigenia*, *Juno* and *Jove*, *Zephyr* and *Flora*, the pilaster in the middle of the room was found in the Fullonica at Pompei.

The three contiguous rooms contain figured mosaics, and paintings from the temple of Isis; these paintings, detached from walls, consist of about 2000 pieces, useful in the study of art and of archæology, they are generally deficient in perspective and colouring, but the design attains perfection, and the naked is beautifully treated. Many, though plain in composition, unite force and delicacy.

In the gallery of egyptian monuments, a rising collection, is an *Isis* in marble, found in the temple of the goddess at Pompei.

The court to the right is filled with fragments of statues, ornaments and architecture and a collection of antique inscriptions several of which are highly important; here attention will be called to the *Toro* and the *Ercole* Farnese; the former group represents the fable of Dirce, the latter the statue of Hercules, a celebrated work by *Glico* of Athens.

The bronze gallery exceeds in number that of any other in Europe. Its finest works are the *seated Mercury*, the *sleeping*, and *drunken fauns*, the *horse's head*, and the horse ingeniously formed of the four belonging to a quadriga found in fragments at the theatre of Herculaneum.

In the gallery of statues the most celebrated are a *dead Amazon*, a bust of *Gallienus*, two men occupied in skinning a wild boar; an equestian statue of *Nonius Balbus* the son, at the end of the portico one of *Balbus* the father, which formerly were in the palace of Portici, where in 1779 the head of the first Balbus was struck by a cannon ball, and has since been restored.

The second portico 263 palms in length is called that of divinities as it contains 57 of their images; the *Apollo with the swan* is highly esteemed. The others that arrest attention are: the group of *Ganymede* and the *eagle*, the colossal bust of *Hercules* and *Alexander* the great, the group of a *satyr* and a *youth*, of *Bacchus* and *Cupid*, *Venus* and *Cupid*, *Faun* with an infant *Bacchus* on his shoulder, *Juno*, *Minerva*, *Euterpe* and a bust of *Ariadne*.

The portico of the Imperatori is so named from 50 monuments relative to the roman emperors. In the centre is a sitting statue of *Agrippina*, the wife of *Germanicus*, to the right a magnificent porphyry vase, on the sides two lustral fonts; the walls are covered with interesting bas-reliefs. The other objects of interest are: the colossal busts of *Titus*, *Antoninus Pius*, *Julius Cæsar*; the statues of *Marcus Aurelius*, *Lucius Verus*, *Trajan* and *Caligula*; the sitting colossal statue of *Augustus*, that of *Claudius*; the busts of *Pappienus*, *Lucius Verus*, *Probus*, *Adrian*, *Caracalla*, *Carinus* or *Antoninus Pius*.

The gallery of *Flora* contains the beautiful statue of that goddess, the drapery of which is the perfection of art; four splendid bas-reliefs, the fragment of a female statue, and the *Farnese bull*.

The second that of *coloured fragments* presents 44 fine monuments on alabaster pedestals, and marble cipollino columns, encircling the singular porphyry statue of *Apollo Cytharides* and a bust of *Marcus Aurelius*. In the third, that of the *Muses*, are 30 monuments relating to the muses and to Apollo, a large greek marble vase with beautiful bas-reliefs representing the birth of Bacchus which unfortunately is greatly damaged.

The fourth gallery *delle Veneri* is chiefly consecrated to the goddess of love and to the objects relative to her worship. In the centre are a statue of *Adonis*, a group of *Cupid on a dolphin*, an *hermaphrodite Bacchus*.

From this gallery a passage decorated with hermes, busts and columns leads to the fifth, that of *Atlas* so

called from the statue of Atlas supporting a globe on his back. This collection, principally destined for the monuments of ancient sages, contains the statues of *Homer* and of a philosopher, the busts of *Antisthenes*, *Eschines*, *Periander*, *Solon*, *Herodotus*, *Carneades*, *Posidonius* and above all the admirable statue of *Aristides* found at Herculaneum, a master piece of sculpture.

In the sixth gallery, that of *Antinous*, are the statue of the favorite of Adrian and several works of interest.

Adjoining it is the cabinet of *hermes* and small statues and the celebrated *Venus Callipiga* the rival of the *Medicean Venus*.

In the court surrounded by these three porticoes is a museum containing sarcophagi, bas-reliefs, architectural fragments and other antique monuments. The twelve niches are filled with statues of consular personages, and in the centre is a marble vase in the Pompeian style.

The door to the right on ascending the steps leads to the collection of *terre cotte* and objects of the XV century. This collection of greek and roman terre cotte commences with the smallest and most ordinary vases, and terminates with the largest and most elegant in form. Of the objects of the XV century and of the resurrection of art many belonged to the Farnese family.

The glass chamber attests what once was doubted, that the ancients not only had glass, but that they possessed the means of cutting and colouring it. Among 1200 various monuments are two glass urns with human bones, which were found at Pompei in 1814, specimens of rock crystal and other curious works.

The room of the *oggetti riservati* contains monuments of obscene subjects in marble, bronze, terra cotta, vases and paintings. The religion of the ancients did not like our's prescribe decency of customs; these objects which in us excite a blush passed unheeded in those days. They consist of about a hundred pieces, the *bronze tripod*, the group of the *satyr* and *goat*, found at Herculaneum, and various frescoes are the principal among these works.

The picture gallery contains 93 works of the Neapolitan school, 53 on boards with gold bottom by the Grecian school of the middle ages, some cartoons by great masters, and 56 small pictures some of the first order. In the fourth room are 46 paintings of the florentine, one of the bolognese, four of the genoese and nine of the french schools. In the fifth room are collected 56 pictures of the flemish school; in the sixth twenty six flemish, twelve of the german and ten of the dutch schools.

The museum of small bronzes contains thousands of monuments which initiate us into the domestic life of the ancients: utensils of all sorts, tripods, candelabri, musical, surgical, rural and mechanical instruments, measures, sun dials, kitchen utensils and furniture. The celebrated tables of Eraclea commented by Mazzocchi were found in 1732 and also a seven faced inkstand on which Martorelli has written not less than two quarto volumes.

Of Etruscan vases the collection consists of about 2500. The most valuable are in the last room, and in these are the two so justly celebrated that were once in the Vivenzio museum; the variety of form, their greater or more recent antiquity, manifested in the structure, the mythological or historic subjects they represent, the taste in drawing or painting they show, all concur in attracting the attention of the learned, of artists and of amateurs; the common kitchen utensils ornamented with elegantly formed handles lined with silver within, indicate a taste unknown to modern luxury; these rooms are paved with fine antique mosaics.

Another room is filled with articles of toilette of the greek and roman ladies, and numerous female ornaments; a subject of surprize is to see wheat, vegetables, barley, oil, wine, bread, eggs and even a pastry saved by the destructive fire; such a spectacle, unique in the world, gives a far higher idea of the degree of civilization attained by the ancients than can be gathered from the familiar letters of Cicero or Pliny or all the ruins of Rome.

The collection of precious objects consists of hundreds of cameos, a larger number of intaglios, collars, rings,

bracelets, porphyry and gold stuffs; the *bulla aurea* which the young nobles wore round the neck with amulets, the quadrant covered with silver, the silver bas-relief representing the death of Cleopatra, vases, cups, spoons, plates and pans in silver, all these monuments are highly precious, but they do not approach the celebrated cup of *sardonic agath* which is one foot in diameter, the inside in the form of a cameo, contains seven figures beautifully cut, the outside, a head of *Medusa*.

The subject has been explained by Galiani, Maffei, Winkelmann and Visconti. The last sees in the old man the *Nile*, in the warrior *Horus*, in the female *Isis*, in the two aerial figures the *river nymphs*.

In the large hall, 200 palms long and 75 wide, is the entrance to the library which contains 150;000 volumes, 400 of the XIV century, and about 3000 manuscripts.

The rooms dedicated to the papyri, are occupied by persons who design and engrave those that are unrolled; the number found at Herculaneum amounts to 1756.

The second great picture gallery contains 44 works of the bolognese school, 22 of the same and 10 of the lombard school are in the fourth room; in the fifth 48 also of the lombard school. The two other rooms are appropriated to the venetian, amounting together to 59; the eighth and ninth rooms belonging to the Roman school contain 35.

In the grand gallery of the master pieces are 41 pictures: five by *Titian*; *Philip II*, *two Paul*, *III* the *Madonna* and the *Magdalen*; four by Raphael: two *Madonnas*, the portraits of a *Cardinal* and of *Leo X*; four Schidonis, the repose of *Cupid*, the shop of *S. Joseph*, two *Charities*; three by Annibal Caracci: *Alcides*, *Venus*, a *deposition from the cross*; one by Agostino Caracci *Rinaldo* and *Armida*; two by Ribera, one by Spagnoletto: *S. Jerome*, *Silenus*, two Sebastian del Piombo, a holy *family*, a portrait of Alexander VII Farnese, a holy family, known as the *Madonna del Gatto*, by Giulio Romano; Bramante instructing the duke of Urbino in archi-

tecture by *Andrea del Sarto*, the portrait of a *friar* and the *Transfiguration* by Giovanni Bellini, a portrait by Velasquez, *Christ taken down from the cross* by Garofalo, the infant Jesus and saints by Solario, *S. Michel* by Simon Papa. By fra Bartolomeo an *Assumption*, Claude Lorraine, the *nymph Egeria*, Parmigianino, a *holy family*, a striking likeness of *Columbus*, an allegory of Parma embracing Alexander Farnese, the portrait of a female, a copy of the *last judgment* of Michael Angelo by Venusti, *a Magdalen* by Guercino, the marriage of *S. Catherine*, the *Madonna* known as the *Zingarella*, by Correggio. A Domenichino representing *a soul seeking shelter under the wings of its guardian angel*; *Christ raising Lazzarus* by Giacomo Bassano.

The paintings that once were in the royal palace have been added to this collection.

The description of the museo Borbonico will long be incomplete, as it is daily encreased by new works. In 1838 an acquisition was made of italo-greek vases found at *Ruvo*, in the province of Bari 12 of a large and 132 of a small size, amongst these one six palms high with 150 figures representing a combat between the Greeks and Amazons; the excavations of Pompei seem to be an inexhaustible mine; we here close our indication, not description, of some of the valuable objects contained in this splendid collection (1).

The *piazza delle pigne*, the neapolitan word for pines of which a plantation existed here in 1630, is one of the largest of Naples. On one of the sides is the *Teatro di Partenope* built in 1828.

The church of *S. Maria della Stella* which gives its name to this quarter, belongs to the order of S. Francesco di Paola and was built in 1587.

The new strada Capodimonte forming a continuation of the Toledo street, crosses the valley of the sanità on a fine bridge built in 1809. The church of *S. Teresa* with the carmelite convent was built in 1600 by Conforti, the

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(1) *The reader may refer to the catalogues sold at the entrance.*

picture representing the *Visitation* in the chapel behind the pulpit is by Santafede, that of *S. Theresa* in the middle of the choir by de Matteis. The chapel to the right of the high altar was designed by Fansaga, the paintings are by Massimo, the *flight into Egypt*, the *S. John* and the frescoes by Giovanni del Po, produce a fine effect; in the chapels are two pictures by Giordano, one by Vaccaro, and others by good artists; the magnificent altar which decorated this church is now in the chapel of the royal palace.

The church of *S. Agostino* possesses some good paintings; *S. Francesco di Paola* and the *Madonna* by Calabrese, the *Annunziata* and *Visitation* by Giacomo del Po, *S. Tommaso di Villanova* and *S. Niccola di Tolentino* by Giordano.

In the church of *S. Bernardo* are two paintings by de Matteis, in that of *S. Gennaro Cavalcanti*, *Christ with the three Marias* by A. Vaccaro, the *S. Emidio* by Massimo.

To the church of *S. Maria della Sanità* was attached one of the largest convents in Naples; it belonged to the Dominicans but was in part destroyed for the construction of the new strada Capodimonte; the church is built with five unequal naves, and a flight of steps leads to the high altar decorated with a statue of the Virgin by Naccarini and a tabernacle of rock crystal, the work of a Dominican friar; under the high altar is a subterranean church containing twelve chapels and pictures by Luca Giordano, Bernardino, Andrea Vaccaro, and Beltramo.

The *collegio dei Cinesi* situated at the top of the hill in a fine situation, was founded by Matteo Ripa an ancient missionary in China and opened in 1732. It is destined for the education of chinese youths who, when admitted into the priesthood, are sent as missionaries to China.

On the other side of the ponte della sanità is the church, now suppressed of *S. Maria della Vita* and near it *S. Gennaro* extra mœnia. In the times of Constantine the body of S. Gennaro was placed by the bishop S. Severus in a chapel excavated in the tuffa at the entrance

of the catacombs in which the altar, the stone chair and the traces of ancient paintings are still visible; the present church was built in 788 with a hospital for the destitute; in 873 a monastery was added for the Benedictines, but in 1476 both the church and monastery were given to the city. During the plague of 1656 it became a lazaret and is now a conservatory for females.

At this spot is the only entrance that remains to the famous *catacombs* which have occasioned so many discussions; they are merely excavations made under the hill in the form of corridors, rooms, round meandering windings, which for the greater part consist of three stories communicating by means of steps. The principal corridors are about 20 palms high on an unequal breadth, the partitions have five and sometimes six rows of niches, these were so many loculi or tombs lined with marble slabs and covered with inscriptions which were barbarously sawed to make the pavement in the church of S. Gennaro where they are still visible; the inscriptions are of the early times of christianity none having been found that relate to the ancients. These grottoes extend for many miles in various branches from the *Madonna del Pianto* to *Pozzuoli*; in very remote times there were entrances at the Cappuccini vecchi, S. Severo alla Sanità, at S. Maria della Vita, but these are now closed.

The abbate Romanelli penetrated into these galleries in 1792 and 1814 by S. Gennaro. In his first visit he found a long high grotto in which there was an ascent by means of steps to two other stories; further on he found continued ramifications, some of which had been closed, and at a long distance a gallery, in the centre of which was a spring, on the upper part a church made in the tufa having three arches supported by high tufa columns, with an altar, a pulpit, baptismal font and remains of sacred paintings; the partitions were lined with lime and in some places with marble. In 1814 he penetrated into the grotto which had served as a burying place to those who died of the plague in 1656 and found some bodies still covered with their clothes, stockings, shoes,

and hats on their heads; in another grotto he found a dead body which had fallen from one of the upper tombs and which for ages had remained entire.

To what use were these catacombs applied? Pelliccia has endeavoured to prove, even by classic arguments, that they were the habitations of the Cimmerians who, according to Homer, lived in darkness and in the subterranean communications between cities.

But the Cimmerians as de Attelis has justly observed were no other than the inhabitants of *Cyme* the ancient name of *Cuma*, who might appear to Homer as living in darkness from the exhalations of the lakes in their vicinity, and the eruptions of so many volcanoes. It is the opinion of others that these grottoes were excavated by the early christians as a refuge against persecution, as if it were an easy matter for a few poor persons to execute so extensive a work without publicity.

It has been supposed by others that these galleries were opened by the ancients to extract the tufa stone and sand for building purposes, as they are used at the present day, and support this idea on the authority of Cicero who, speaking of these works, calls them *arenaria*.

The best grounded opinion seems to be that these excavations were made to bury the dead. On the introduction of christianity the faithful resorted to these grottoes to exercise their worship in secret and to bury their dead; here in fact were interred S. Gennaro, Ss. Gaudioso, Agrippino, Giovanni, Atanasio and other martyrs, so that in the middle ages these places were looked upon with veneration. The neapolitan clergy here celebrated many functions, the member newly admitted was obliged to promise on oath that he would visit the catacombs at least once in every year. In other respects the Egyptian *Ipagei*, those of Sicily and others lead to the belief that these subterranean excavations are very ancient, and that they are frequent among the nations of antiquity.

In this quarter nothing further is to be noted than the Canocchia and Scudillo hills covered with pleasant villas.

§ VI.

Quartier S. Carlo all' Arena.

The strade *Foria* and *S. Giovannello* divide this quarter from that of the Vicaria; the strade de' Vergini e Cristallini with the hill of Capodimonte from that of *Stella.*

It derives its name from the church of *S. Carlo all'Arena* on the strada Foria, one of the finest streets in Naples, being upwards of a mile in length from the angle of the museum to the end of the Reclusorio.

At the end of another fine street is the church of *S. Maria degli Angeli* built in 1571 and restored in 1639 on the designs of Fansaga who made the statues of the façade, the eagle that supports the pulpit and the flagellation; the Christ under the high altar is by his son Carlo Fansaga; the portico is decorated with granite columns; the adjoining convent, with frescoes by Belisario belonged to the *Frati minori.* It is now a veterinary school, and has a garden of plants for the use of the establishment, lectures are delivered on the anatomy, physiology and hygiene of animals, their pathology, therapeuticks and on all that relates to farriery.

On the strada Foria is the botanic garden formed in 1810, extending over a space of 30 moggia of ground: it is provided with stoves, canals and halls for the public lectures and is under the direction of *professor Tenore* who has introduced the most important plants which amount to upwards of 10,000 species.

The *Albergo de' poveri*, an immense building commenced in 1751 by Charles de Bourbon on the designs of Fuga, is a hospice for the poor and furnishes the means of studying the arts. According to the plan of the architect the length of the edifice would have been 2370 palms or more than the third of a mile, with four spacious court yards, four fountains and a church in the centre; three fifths of the building have been completed, the external façade is 1500 palms long and 144 high, a double

flight of steps leads to a three arched portico and to the spot destined for the church designed with five naves having the high altar in the centre. Under the portico are separate entrances to the habitations of the males and females; the establishment contains about 2000 persons, part of whom are instructed in reading, writing, arithmetic, grammar, music and drawing; others in the mechanic arts of tailor, shoemaker, printer, weaver etc. linen cloth, ribbands, embroidery are made in the establishment which also contains a pin, a glass and a file manufactory, a school for the deaf and dumb, and for mutual teaching. The boys are brought up on the military system, and many enter the army; the girls get married or are employed in some great manufactory.

The convent of *S. Efrem* near the hospice is the oldest Capuchin foundation in the kingdom.

The street here divides into two branches; one leading to the *Campo*, the other to *S. Giovannello*, the most frequented entrance into Naples; another branch leads to the royal villa of Capodimonte through a romantic valley called the *Ponti Rossi* in which is the church of the *Madonna de' Monti.*

The appellation of *Ponti Rossi* is derived from the extensive ruins of an ancient aqueduct cut out of the solid mass of tufa and lined with red bricks, and here it will not be foreign to our subject to speak of the ancient and modern aqueducts of the city.

The *Ponti Rossi* form part of a magnificent aqueduct which, from *Serino* in the northern principality, brought the waters to *Misenum* a distance of 50 miles; this work, one of the boldest of the Romans, is by some attributed to the emperor Claudius, by others to Augustus who, to supply with water the fleet stationed at Misenum where the volcanic nature of the soil rendered it deficient, derived it from this distant point and called it the Aqua Julia, the port he opened on the Lucrine lake being named *Julio*; but if, as it is asserted, this aqueduct conveyed the waters to the villas of Lucullus at *Euplea* and at *Baja* it must be of a more ancient date.

Under the viceroy Pietro di Toledo the architect Lettieri was ordered to trace the direction of this aqueduct, Lettieri found that it began at *Serino*, at a spot called the *Acquaro* where the waters united in a reservoir and crossed over a bridge to a village named *Contrada*. After having passed by a tunnel under the *Mortellito* mountain, now called the *grotto of Virgil*, the waters followed the direction of the *Torino* plain by *Montuori*, thence by a channel excavated in the rock by *S. Severino* and *Sarno* where, under the old town a tunnell is still visible in an enormous rock, and continued through brick works along the mountain to *Palma* passing over arches by *Somma*, *Pomigliano*, through the territories of *Afragola* and *Casoria* and by *S. Pietro a Paterno* to the place called *Cantarelli*, a name given by the Neapolitans to the chalk tubes through which the *Carmignano* passes at the present day. The aqueduct, after having crossed the hill of Capodimonte, arrived at the valley of the *Ponti Rossi* where it forms two branches, nor is it known at what point it began its separation; the arches are disposed in parallel lines distant about twenty paces from each other; the same double aqueduct has been found in opening the new road from the Ponti Rossi to Capodimonte; after having penetrated through the hill to the *strada s. Efrem* and along its sides by the present botanic garden, the *piazza delle Pigne* to the Constantinople gate, one branch conveyed the water to Naples by *S. Pietro a Majella* and the other followed by the *Gesù e Maria* the hill of *S. Ermo*. It then followed the line of the *Trinità de' Spagnuoli*, crossed the *Vomero* hill a little above the grotto of Pozzuoli where remains of it are still visible. Here the aqueduct again divided into two branches, one carrying the waters to the roman villas at *Bagnuoli* and the point of Posilippo, the other to mount *Olibano* where at the spot called the *Petriera* traces of it may still be seen in the rock, and by *Pozzuoli*, *Tripergola* and *Bajæ* to *Misenum* in the large reservoir now called the *Piscina mirabile*.

The part of the aqueduct which, issuing from the

Ponti Rossi brought the waters to Naples, was cut by Belisarius to oblige the city to surrender, and served as a passage for the troops who effected its capture; the expense of restoring the aqueduct from *Serino* to Naples was estimated by Lettieri at two millions of ducats, so large a sum in those days that the idea was abandoned.

Two Neapolitan gentlemen *Alessandro Ciminello* and *Cesare Carmignano* then made a proposal to supply water to the town at their own expense by introducing the waters of the little river *Isclero* near *S. Agata dei Goti* a distance of 30 miles, and this great undertaking was executed by directing them through a covered canal by *Cancello*, *Cimitile* and *Marigliano* to *Licignano*, and through a subterranean canal to Naples. The work was finished in 1629 but being partly destroyed by an eruption of Vesuvius in 1631, it was resumed in another direction; the waters were brought from *Maddaloni* through the plains of *Acerra* to *Licignano* the primitive spot, thence by *Capodichino* to the town where they pass under the *strada Foria* and at the *porta S. Gennaro* divide into two branches; one supplying the mills placed along the walls is lost at Marinella; the other branch by the *piazza delle Pigne*, and the *strada Toledo* distributes its waters to the *formali* and other fountains in the lateral quarters, thence to *S. Lucia*, *Chiaja* and *Mergellina*. This body, called the *Carmignano* waters was encreased in 1770 by those of the *Fizzo* which, after having by the *Carolino* aqueduct supplied the *Caserta* palace, are conveyed by a covered channel to *Cancello* where they unite with those of the *Carmignano* aqueduct.

The ancient waters of Naples are those called *della bolla* issuing from the sides of Vesuvius about five miles from the town, and the Lautrec hill. They were used when the aqueducts were destroyed, a part of them is brought to Naples through a covered channel by the *strada Poggioreale*, and by the *porta Capuana* are conveyed to the lower parts of the town and to *Castelnuovo*; another portion forms the *Sebeto* and passes under the *Maddalena* bridge; the ancient *Sebeto* is said to have once been

formed of the light and limpid waters running under ground from the *Nilo* quarter by *S. Marcellino* and *S. Pietro Martire* to the little mole.

The road opened in 1809 in the valley of the Ponti Rossi leads to the hill of *Capodimonte* which commands a great part of Naples; the beauty of the position induced Carlo di Borbone to build a palace on the spot and he adopted the plans of Medrano, a Sicilian architect who laid the foundations on a soil under which long grottoes were opened for the excavations of stone, a circumstance which obliged Medrano to strengthen the foundations with intricate constructions. These works are situated at a place called the *montagna spaccata* and are now walled up; the palace is in the form of a rectangle with towers at the angles, the façades to the east and south were completed by Maderno; the other two have been added by the present king and the edifice though not elegant, is solid. From the difficulty of its access, the absence of water and other disadvantages it had been abandoned as a residence and changed into a kind of museum which comprized many valuable objects now placed in the museo Borbonico, but since the opening of two fine roads leading to it, it has become a favorite residence of the court; in the grounds are statues, fish ponds, a variety of volatiles and quadrupeds, a little church containing a portrait of *S. Gennaro* by Solimena and a forest covering a space of a mile in length and half a mile in breadth.

On the part of Capodimonte called by the Spaniards *miratodos*, is the *Observatory*; the foundations were laid in 1812 but it was completed only in 1820, the first architect was *Gasse*, the last works were directed by the celebrated astronomer Piazzi. It is situated in an isolated spot about 500 feet above the level of the sea, a flight of steps leads to the piazza which is supported by walls and surrounded by a ditch; the observatory situated in the middle of the piazza communicates with a vestibule supported by six marble doric pillars, another vestibule with a double row of columns leads to the northern tower: on the right are apartments, and at one of the wings a

hall for the instruments and a tower to take observations. To the left of the vestibule is the gallery for moveable instruments and at the wing the meridian room and tower; on the north tower is traced, the equatorial line, and on the other towers are the repeating circles; between the eastern columns in the room where the meridian is marked is the instrument indicating the passages, and between those to the west the meridian circle. The establishment is composed of a director, a chief astronomer, the second and an assistant; the second astronomer delivers lectures.

On descending from the observatory is the *Miracoli* or *S. Maria della Providenza* once a nunnery; it was opened in 1675 and since 1809 is an establishment for young girls belonging to noble families; the church was built on the designs of *Picchiatti*; the frescoes on the cupola are by *Benasca*, the triad over the high altar is painted by *Andrea Vaccaro*, the conception by *Giordano*, the crucifixion by *Solimena*, the other paintings are by *il Melancolico*.

In the contrada *de' Vergini* is the house of the *signori della Missione* instituted by S. Vincent de Paul; the church was built in 1788 on the designs of Vanvitelli, adjoining it is the church of *S. Maria delle Vergini*.

The name *Vergini* given to this street was conjectured by Martorelli to be derived from the *Eunostides* one of the oldest societies of Naples who worshipped *Eunostus* the god of modesty and temperance. This conjecture was received by the public as one of the usual illusions of Martorelli, but in 1787 it was verified by the discovery of an ancient tomb of the *Eunostides*.

The new street opened in this quarter, upwards of a mile and a half long, commences at the *Ottocalli* and traverses the *Ponti Rossi* to *Capodimonte*; passing under the Campo by means of a bridge it reaches the Puglia road, and approaches the cavalry barrack at the *ponte della Maddalena* where it joins the road to Portici.

§ VII.

Quartiere della Vicaria.

This quarter takes its name from the palace of justice, formerly called the *gran corte della Vicaria*, and includes the Borgo S. Antonio with other new buildings situated out of the walls.

Its principal edifice is the *palazzo dei tribunali* on the via de' tribunali which, from S. Pietro a Majella, is about half a mile long. It was formerly called *castel Capuano*, and was built by William I as a residence for himself and his successors. In 1540 Pietro di Toledo, the viceroy, united in it the various tribunals dispersed throughout the town. Those now held here are the tribunal of first instance, the criminal court, and the court of appeal. In addition to these it contains the general *archives* which are divided into four sections: the diplomatic, judiciary, financial and communal; to these have been added the archives that existed in the suppressed monasteries.

Behind the Vicaria palace is the contrada *Duchessa* so called from a palace built by Alfonso I, when Duke of Calabria, in the vicinity of which is the monastery of *S. Maria Egiziaca* a retreat for penitent females which in progress of time became a nunnery; the monastery of the *Maddalena* has been restored of late years on the designs of Gioffredo, and the church by the architect Falcone.

Near the *castel Capuano* or the *Vicaria* is the *porta Capuana* opening on the Capua road before the construction of the *strada Foria*. It formed, in the times of Ferdinand I of Arragon, the principal entrance into Naples; the sculptures are by *Giuliano da Majano*. On it stood the statue of Ferdinand I which was taken down in 1535 when Charles V made his entrance; the palace of Charles II of Anjou was situated on the large irregular piazza beyond the gate on the spot called *Casanuova*: further on is the *numero aureo* on the road embellished with trees and fountains now called the *Poggio reale* a

favouirte resort of the kings of the houses of Anjou and Arragon. Alfonso I about 1484 built here a palace the woods and gardens of which extended to the sea. All is now in a state of abandonment.

On the other side of the *porta Capuana* the road communicates with the *strade del campo* and *di Capodichino*: at the entrance of the Borgo is the prisoner's hospital of *S. Francesco* the name of an ancient convent. Between this and the *strada di Foria* is the *S. Ferdinando* theatre built by *Leondi*; the churches of *S. Andrea*, *dell'Avvocata*, *di tutti i santi* contain nothing remarkable, that of *S. Antonio Abate*, situated at the end of the *borgo*, was formerly an abbey, with a hospital for the leprous annexed to it. The church preserves a monument valuable in the history of painting, a picture of S. Antonio and two lateral ones painted on boards by Niccola di Fiore in 1371 which fix the period of the invention of oil painting.

Between the *strada del Campo* and that of Poggio Reale is the Camposanto, a large edifice destined for the sepulture of those who die in the hospitals; the road leading to it planted with cypress trees is a large square piazza enclosed by a high wall; each side of the piazza is 310 palms in length, it is preceded by a portico with a small church, and was built in 1763 on the designs of Fuga; near the Camposanto is the burial place of the victims of the *cholera morbus* in 1836 and 1837.

A little above the Camposanto is the *Monte di Lotrecco* so called from having been the quarters of the french general Lautrec when he beseiged the town in 1528. On the sides of this hill, more commonly called *S. Maria del Pianto*, is an extensive cavern, supposed to be a continuation of catacombs, which was filled with the bodies of persons carried off by the plague in 1656; in the church of *S. Maria del Pianto* is a fine picture by Andrea Vaccaro representing the Madonna in the act of arresting the thunder bolt in the hand of her son which was directed against Naples; the two other pictures relative to the plague were executed by Luca Giordano in

the space of two days; this hill, presenting fine prospects on all sides, bears manifest signs of the traces of fire at a very remote period.

Adjoining the *porta Capuana* is the church of *S. Caterina a Formello* so called from the *forme* which distribute the *bolla* waters to the lower part of the city. The Dominicans proprietors of the church and the adjoining convent rebuilt them both in 1523 on the designs of *della Cava* who was the first to erect at Naples a cupola on the model of the one raised at Florence by Brunelleschi; the chapel to the right was designed by Sanfelice, the two statues are by Colombo, the fames with the children by Bottiglieri, and the picture of S. Dominick by Giacomo del Po; the frescoes in the following chapel and the S. Catherine are by del Po, the frescoes on the cupola by de Matteis; on the ceiling by Garzi, the statues of the Rosario chapel by Benaglia.

To the right of this church is the *piazza Carbonara* and the *S. Buono* palace in which the duke de Guise resided in 1648 at the period of the revolution at Naples. Before the extension of the walls under Ferdinand I there was at this spot a large space dedicated to the gladiatorial games which lasted till the time of Petrarca; this was the tilting ground under the Arragonese; the church of *S. Giovanni Carbonara* was built in 1343 on the designs of the second Masuccio, and restored under king Ladislas who selected it for his place of sepulture. Near the church door is a picture representing Christ on the cross by Vasari; under the arch of the high altar are the statues of S. Augustine and S. John Baptist by Cacavello, and behind it the mausoleum of king Ladislas erected by his sister Jane II; this monument, which is of the same height as the church, is decorated with columns, statues, bas-reliefs and other ornaments. In a gothic chapel situated behind it is the tomb of Sergianni Caracciolo the grand senechal of Jane II; both these monuments are by Ciccioni; this chapel which at first formed the tribune of the high altar, is decorated with paintings by Gennaro di Cola not undeserving the attention of those.

who study the progress of art: the tomb of Gaetano Argento is not misplaced beside the tombs of a king and of a favorite; Argento is one of the first magistrates that ever appeared at Naples; this statue is by Pagano, and the painting in the chapel placed over his tomb by Solimena. *Cirillo* and *Capallo*, two literary characters, were also buried in this church; the *Vico* chapel deserves a mention. The apostles at the four lateral niches are by de Nola, Santacroce, Cacanello and la Plata. To the last we are indebted for the portrait of Alfonso I, for the bas-relief of the epiphany, the S. Sebastian, the mausoleum of Galeazzo Caracciolo, of Niccola Antonio Caracciolo and Domenico di Auria; the S. John is by Santacroce, the small statues over the tombs are by Scilla, the two half busts and their pedestals by Sanmartino and Finelli. The sacristy contains fifteen pictures by *Giorgio Vasari* and a small one by *Bassano il Vecchio*. Over the altar is an alabaster bas-relief representing the passion of our Saviour.

Annexed to this church was an Augustinian convent, a large and splendid edifice extending to the city walls. It contained a library remarkable by its greek and latin mss., the most valuable of which were transferred to Vienna in 1729, and the other part was in a great measure dispersed when the convents were suppressed in 1807.

This fine building is now the *military school* in which are admitted gratnitously the sons of military men distinguished by services rendered to the state.

In the church of *S. Maria della Pietà*, commonly called the *Pietatella* is a fine picture of the purification by Francesco Curia considered by *Spagnoletto* as a model of the art; the S. Antonio in one of the chapels appears to be by Massimo.

The church of *Ss. Apostoli*, said to have been the ancient temple of Mercury, was restored on the designs of padre Grimaldi; the paintings of the nave and at the cupola angles are by Lanfranco who exhibited in these compositions a bold and expressive style; this artist, though defective in design, excelled in fresco painting; his oil paintings in the choir of the church are not equal to his

frescoes; the painting on the cupola and the fall of Lucifer are by *Benasca* the lunettes by *Solimena*, the four paintings in the transept are classed among the finest works of Luca Giordano; the large fresco over the door representing the fishpond is one of the finest works of Lanfranco; the perspective was added by *Viviani*.

The high altar designed by Fuga is decorated with gilt bronzes and pietre dure; the tabernacle is formed of jasper columns and other valuable marbles, to which correspond in the design and execution two candelabri of gilt bronze forming symbols of the four evangelists; to the right is the Filomarini chapel erected on the designs of Borromini; the lions that sustain the altar are by Finelli; the pictures in mosaic were executed by Calandra on the originals of Guido Reni which were sent to Spain; the portrait of cardinal Filomarini who founded the chapel is by Pietro di Cortona; the bas-relief representing children placed under the altar piece is by *Fiammingo*; the chapel on the opposite side was built by cardinal Pignatelli on the designs of Sanfelice; the altar is in pietre dure and copper gilt, the paintings are by Solimena who gave the designs of the altar and bas-relief which were executed by Bottiglieri.

In the minor chapels are some very good pictures: in the first after the Filomarini chapel a S. Michael by Marco da Siena; those on the sides by Benasca; the frescoes in the third are by Giacomo del Po. In the S. Ivone chapel the paintings are by de Matteis; the mausoleum of D' Ippolito is by Sanmartino.

In the cemetery below, which is of the same size as the church, is the tomb of the cavalier Marino; the church was given in 1826 to the confraternity of S. Maria in Verticeceli distinguished by its devotion to the souls in purgatory.

The convent is not less sumptuous than the church; it contains an immense cloister and prior to the suppression of the *Teatini* in 1807 it had a good library with numerous modern mss. The convent is now occupied by soldiers.

In the cloister of the Ss. Apostoli was the confra-

ternity of *S. Ivone* now transferred to the adjoining church of *S. Sofia*; it is composed of persons belonging to the bar and may be considered as a school for those dedicated to the legal profession; the confraternity oblige themselves to defend the poor gratuitously in civil causes; they address a petition to the governors which is examined in a public sitting and if found just the cause is assigned to one of the brothers; the head of the confraternity is generally one of the chief magistrates.

The other churches in this quarter have nothing of particular interest. To the *Pace* is annexed a hospital under the direction of the *Fate bene fratelli*; it was once the palace of the senechal Caracciolo, some remains of ancient *thermæ* have been found in the foundations.

We shall close our description of this quarter by a notice on the *Monte de' poveri*, situated near the Vicaria; this establishment was founded in 1563 by some lawyers with the view of opening a bank to advance money to carcerated debtors. It began in the yard of the Vicaria and in 1616 purchased the spot on which the present edifice was erected; it supports the prison hospital at the Vicaria and distributes alms to prisoners five times in the year; placed under the direction of a confraternity it gives a dower of ducats 200 to the daughters of members. Over the altar of the little church *del Monte* is a painting by Giovanni Antonio di Amato representing the infant Jesus on a hill with the Virgin and s. Joseph; the chapel of the brothers is decorated with oil and fresco paintings by Luca Giordano, and two on the sides of the altar by Solimena.

The church of *S. Niccola a Caserti* occupies the site of the ancient gymnasium in which games, literary and musical compositions were celebrated. Near it were the thermæ the extension and magnificence of which are seen in masses of constructions, remnants of columns, bases, cornices, on which they rest, and which furnished building materials to the houses in the street occupied by the Pace, the Giudea Vecchia, S. Niccola a Caserti, la Maddalena, and la Nunziata.

§ VIII.

Quartiere del Mercato.

This quarter is so called from the *piazza del Mercato*; the market place was formerly situated at S. Lorenzo but Charles I formed a larger one on this spot; it was covered with wood cabins which were consumed by fire in 1781; the piazza is rectangular with a church in the centre and fountains at the two principal entrances.

The piazza del Mercato is celebrated as having been the theatre of two great events; the death of young Conrad the son of the emperor Frederick of the house of Swabia, and the popular revolt of *Masaniello*.

The revolt of Masaniello broke out on the 16 june 1647; he was a fish dealer, bold but without talents, who succeeded in disposing of the will of an oppressed people; this popular insurrection has furnished subjects to the pencils of Salvator Rosa, Falcone, Fracanzano, Spadaro and Michel' Angelo delle Bambocciate whose painting of this scene is in the Spada gallery at Rome.

Conrad, who entered the country at the head of an army with his cousin Frederick of Austria to claim his rights to the throne against the usurpation of Charles I of Anjou, was defeated at the battle of Tagliacozzo; the two young princes sought refuge near Frangipane, the lord of Astura, who delivered them over to Charles by whose order they were decapitated on this piazza the 26 october 1268. The mother of Conrad, hearing of his capture, hastened to Naples to pay his ransom but finding him dead no consolation remained but to provide for his sepulture, and the large sum destined for his ransom was given to the church del Carmine. On the spot where the execution took place a porphyry column was erected over which, under Jane I, a neapolitan citizen Domenico Persio obtained leave to place a marble cross and to build around it a small church called *Santa Croce*. After the fire of 1781 a new form was given to the piazza, opposite the ancient church which was burnt a new one was built

under the same name, to the sacristy of which were transferred the column, the marble cross and the stone on which the illustrious victims were decapitated.

Not far distant is *S. Maria del Carmine*, formerly a chapel richly decorated by Margaret of Austria the mother of Conrad whose tomb, with that of Frederick of Austria, is placed behind the high altar; the church was restored in 1767 when the frescoes by Roderigo the Sicilian were destroyed; the high altar and the tribune are by Cosimo; the church though not handsome is decorated with marbles and stuccoes, and possesses a crucifix held in high veneration by the people which according to common belief bent its head during the siege of 1439 to avoid being struck by a cannon ball; the Neapolitans have the highest devotion to this crucifix which is shown uncovered only on Christmas day when it is worshipped not only by the people but by the municipal body. The painting at the tabernacle which represents God and the Holy Ghost is by Giordano; the assumption and the frescoes in the crypt are some of the earliest works of Solimena; the picture opposite is by de Matteis: in the other chapels are paintings by Santafede, Francesco di Mura, an Elias and Eliseus by Solimena; the painter Falcone is buried in this church; the belfry up to the third steps is by Conforti, the remainder by Nuvolo.

The *Castel del Carmine* a part in some measure of the convent, was at first a tower built by Ferdinand of Aragon in 1484 when the walls were enlarged; the viceroy Pedro di Toledo made a wall from the tower to the shore where he erected the *Conceria* gate; in the revolt under Masaniello in 1647 this tower was the chief fortress of the people and its importance being felt in 1648 it became a fort; the church and convent were enclosed in the fortifications, the cloister became the piazza d'armi: Charles de Bourbon in 1748 opened the communication with the Molo, demolished the Conceria gate, and erected in its place two large pilasters now called the *Vado del Carmine*.

Near this spot is the *Europa* fountain the statues of which are now in the Villa Reale.

To the left of the strada della Marinella, is the church of *S. Maria di Loreto* to which is annexed a conservatory of music, a school which has produced *Traetta*, *Sacchini* and *Guglielmi*. On the cieling of the church is a Madonna painted by de Matteis. A large establishment for the sick of the Albergo de' poveri and of the hospices depending on it was opened in 1834 in the ancient college of music.

Between the serraglio, a kind of circular space destined originally to form an arena for the combats of wild beasts on the model of the ancients, an idea which was afterwands abandoned as unsuitable to the tastes of modern times and the porta Nola, commences the rail road which follows the shore on to *Torre Annunziata* where it divides into two branches, one leading to Castellamare the other to Nocera.

The *ponte della Maddalena* is so called from a little church situated beyond the cavalry barracks; it is thrown over the *Sebeto*; beyond it is a building 2000 palms large called *de' granili*, destined as a store house for private use. Opposite to it are silk manufactories, tanneries and an iron foundery.

On the *piazza del Mercato* is the church of *S.Eligio* with a hospital for females, a conservatory for nuns who attend the sick, and one for the education of young girls; the hospital obtained in 1782 permission to open a bank which encreased in wealth and was united some years ago to that of the Two Sicilies; the church contains an old copy of the celebrated universal judgment by Bonaroti, and a wooden bas-relief representing the birth of Christ, by Merliano.

The *Carminella*, built by some Neapolitan gentlemen in 1611, offers nothing of interest; the house adjoining it is now a conservatory for poor girls where they receive their education; they are admitted after the age of seven years, and at the end of the eighteenth it is at their option to accept a marriage dowry of 100 ducats or to

remain in quality of teachers; they are occupied in silk works, such as velvets, crapes, ribbands, carpets, and other articles.

The church of *S. Agostino della zecca* and the Augustine convent were founded by Charles I; the church was rebuilt in 1641 on the designs of Picchiatti; in 1761 it underwent other changes; it contains the tomb of Joannelli; the belfry is a high well built tower.

In the little church of *S. Agrippino* is a painting over the high altar by Marco da Siena.

S. Maria Egiziaca with the annexed convent was founded by Queen Sanche in 1342; the church was rebuilt in 1648 by Lazzari; the picture over the high altar is by Andrea Vaccaro, the lateral pictures, the S. Anne and the Virgin in one of the chapels are by Luca Giordano; that of the Rosario by Santafede, of S. Augustin and two lateral ones by Solimena, who also executed the *Vergine del Carmine*, the lateral pictures by de Matteis; the chapel of *S. Niccola di Bari* contains three paintings by Farelli.

Near the Egiziaca is the large establishment called the *Nunziata* erected by Sanche, the wife of king Robert, and enlarged by Queen Giovanna II whose tomb is in the church. Margaret de Duras, the mother of Ladislas, gave it the town of Lesina as a dotation. In 1515 the feudal estates of the rich abbey of Monte Vergine being in *commenda* were ceded by Leo X to this establishment. Donations and legacies were assigned to it by private individuals to be employed in works of piety; the four following verses inscribed over the door indicate the objects of these pious works.

Lac pueris, dotem innuptis, velumque pudicis,
Datque medelam cœgris hœc opulenta domus.
Hinc merito sacra est illi, quæ nupta, pudica,
Et lactans, orbis vera medela fuit.

The bank attached to it contracted a debt in 1701 of four and a half million of ducats and failed. In 1717

a sum of forty thousand ducats was assigned to the creditors at the rate of 1. p. cent, and the establishment reserved to its use a like annual sum which has encreased to sixty four thousand ducats; the principal act of charity it now exercises is the reception of foundlings. It maintains about 550 infants, 200 nurses, 72 veiled nuns divided into three classes having about 250 young girls under their direction who receive bread and five grains a day from the institution and work for their own profit. Another 100 young girls supplied with food and dress, sew, weave, make stockings, gloves and other articles for the profit of the institution which also receives 30 *pericolate* who once belonged to the house and were unfortunate in the world; these three classes are kept separate under the direction of their respective nuns.

The church was rebuilt in 1540 on the designs of Manlio and contained paintings by Santafede, Corenzio, Massimo, Lanfranco and Luca Giordano, the high altar designed by Fansaga had cost 70,000 ducats. All these precious works were destroyed by fire in the night of the 8 february 1757. In 1760 the rebuilding was resumed by means of assistance obtained in a great measure by ladies and was completed in 1782 at an expense of three hundred thousand ducats. It is now one of the finest churches of Naples. Vanvitelli, the architect, has shown an exquisite taste in all the details; the grand cornice is sustained by 44 marble corinthian columns, the paintings over the high altar and in the transept are by Francesco da Mura; the chiaro-scuri under the cupola which represent the prophets by Fischetti, the four virtues modelled in stucco are by Sanmartino. The *confessione* is of an oval figure supported by eight pair of doric columns; the *sacristy* and the *tesoro* which were saved from the flames contain frescoes by Corenzio; the closets in the sacristy carved in bas-relief by Merliano represent the redeemer's life, the bas-relief of the deposision from the cross in the passage from the church to the Tesoro is by the same artist. In the tesoro is a marble statue of Alfonso Sancio by Doménico di Auria; the belfry bell, the largest of

the city, weighs 68 cantars. In the room called the *udienza del governo*, the *Nunziata* is painted in fresco by Solimena; the fountain in the middle of the court once belonged to the royal gardens of the *duchessa*, the one behind the edifice called the Scapillata fountain was made by Giovanni da Nola in 1541.

The last object of notice in this quarter is the church of *S. Pietro ad Aram* said to have been founded by S. Peter in which he celebrated divine service whence the appellation is derived. It is also said that here the apostle baptized S. Aspremo the first bishop of Naples and S. Candida; the chapel in the portico is supposed to be the spot where these functions took place; the church was restored on the designs of Pietro da Marino.

The choir once possessed a picture by Solario representing his own and his wife's portrait, two by Massimo and two by Luca Giordano, all which have been transferred to the museum. To the left of the high altar a picture on boards representing the Virgin and child is attributed to Leonardo da Vinci; the birth of Christ placed in the second chapel is by Criscuoli; the paintings in the other chapels and particularly the bas-relief in the S. Niccola chapel representing the deposition from the cross, together with the S. Michael, the two latter by Giovanni da Nola, are worthy of notice; this church once belonged to the Lateran canons who have been succeeded by the *Frati minori*.

§ IX.

Quartiere del Pennino.

This quarter, the smallest of the town, is situated between those of the Mercato, S. Lorenzo and Porto and is so called from the adjoining piazza.

It is a real labyrinth from the bad construction of the houses, the irregularity of the streets and its numerous population dedicated to arts and manufactures; it is the quarter of goldsmiths, jewellers, dealers. The strade

degli armieri, *de' lanzieri* now inhabited by merchants retain the name which shows their original destination.

The *Zecca* or mint under the Swabian rule was the residence of Pietro delle Vigne the minister of Frederick II. It was purchased by king Robert in 1333 for the mint to which use it is applied at the present day.

The *piazza del Pennino* was also called the *Selleria* from an ancient large tribune belonging to the people which was pulled down under Alfonso I, the fountain called *dell'Atlante* is by Merliano.

The church of *S. Giorgio* in the strada Forcella, rebuilt in 1640 on the designs of Fansaga, contains some of the early works of Solimena. It is said to have been built by the emperor Constantine, and to have been the cathedral under Severus bishop of Naples; the adjoining church of *S. Severo* was restored in 1604.

S. Maria in Cosmedin is a parochial church; the *Divino Amore* a convent for females. In the chapels are paintings by Massimo and de Matteis.

The *Monte di Pietà* is a fine building by the architect Cavagni. It was commenced in 1598; the seven banks that existed in Naples were united to this establishment which became the *Banco delle due Sicilie*, that of S. Giacomo, afterwards reopened, was called the *Banco di corte*; the other *dello Spirito Santo*, which is now called the *Banco delle due Sicilie*; there are many frescoes by Belisario; the statue of the *Addolorata* over the church door is by Naccarini, those of security and charity are attributed to Bernini; the picture over the high altar, in which the artist introduced his own portrait, is by Santafede, that of the resurrection by him or by his son; the Assunta passes for the master piece of Ippolito Borghese. In the sacristy is the monument raised to the memory of cardinal Acquaviva by Fansaga.

The conservatory of *S. Filippo e Giacomo* receives the daughters of silk weavers. In the church of *S. Maria di Santo Spirito*, called also Monte Vergine, are frescoes on the ceiling, the finest works of Andrea Vaccaro; the painting to the right of the high altar is by Francesco di Maria, the one opposite by Santafede.

Near this church is that of *S. Severino e Sossio* with a magnificent Benedictine abbey; the church was enlarged in 1490 on the designs of Mormandi; the cupola, one of the first erected in Naples, was painted by Scheffer a flemish artist; the frescoes of the choir and transept are among the best works of *Corenzio* who also painted the ceiling of the large nave, but being opened during the earthquake of 1731 it was repainted with the large picture over the door by de Mura; the one over the small door representing the baptism of Christ in the Jordan is by Perugino; the two lateral paintings on boards are attributed to the elder Amato and to Girolamo Imparato. The altar was designed by Cosimo; the choir is remarkable for the beautiful carvings it contains, the statue on the Carafa tomb is by Naccarino, the redeemer on the cross by Marco da Siena; the sculptures in the Gesualda chapel by Auria; the pictures representing the crucifixion, the birth of Christ, the adoration of the Magi, the Nativity, and the Assumption are by Marco da Siena. The S. Severino chapel contains the tombs of three brothers of that name who were poisoned by their uncle in 1516 through avidity for the succession; they are by Merliano. In the sacristy is the tomb of a child which merits observation; the child is placed in an urn covered with funeral drapery surrounded by several little boys one of whom lifts up the lid, a work attributed either to Merliano or to Pietro della Plata. In the adjoining chapel is a fine painting by Santafede; in that of the holy family one by Marulli, with frescoes by Belisario; the Purità chapel contains the tomb of Gennaro, that of the *Medici*, statues by Merliano and la Plata. Over the high altar in the lower church is a large painting by Solario; the one in the chapel to the right, representing the madonna, the child and saints, is attributed to Andrea da Salerno. In the second chapel on the gospel side is a very ancient painting, and in the third the archangel Raphael by Roccadimare of the school of Solario.

In the third cloister of the extensive monastery of S. Severino, Solario has represented the life of S. Benedict adding some fine perspectives to the figures which are full

of expression. The refectory and chapter were painted by Corenzio; the picture representing the multiplication of loaves which contains 117 figures was executed in 40 days. This building now serves as a deposit for the archives that were formerly in the Vicaria, those of S. Lorenzo Maggiore, of the ancient Duchy of Naples and of the public administrations.

Opposite S. Severino is the church of S. Marcellino with a monastery once of Benedictine nuns and subsequently of the Visitation who have been transferred to Donnalbina. It is now, like the *Miracoli*, destined to the education of females; the church, built in 1616, was decorated with fine marble in 1767 by Vanvitelli, the paintings on the ceiling are by Massimo, the frescoes of the cupola and angles by Belisario, the pictures in the transept by de Mura and Starace.

§ X.

Quartiere di S. Lorenzo.

This quarter and that of S. Giuseppe occupy the most central parts of the town; the former the site of ancient *Naples* and a part of *Palepolis*. No quarter possesses so many ecclesiastical and charitable establishments which cover about one half of its surface.

In the description of these numerous objects we shall commence with the *Duomo* or *Cathedral* on the site of which existed, at a very remote period, the temples of Neptune and Apollo. It is the largest and most ancient church of Naples; it was restored by Charles I of Anjou, and finished in 1299 by Charles II, the funds being provided by a tax imposed on the inhabitants; the design by Niccolò Pisano is of the gothic form; destroyed by the earthquake of 1456 it was rebuilt under Alfonso I at the expense of several noble families whose arms are carved on the pilasters; the façade, also in the gothic style, was built in 1407 on the designs of Bambocci and renewed in 1788.

This large temple is like an aggregate of several churches each of which contains valuable monuments; the principal church is divided into three naves sustained by granite columns taken from the two ancient temples. On each pilaster is the statue of an ancient bishop of Naples, the lunettes representing doctors of the church, were executed on the designs of Giordano; the two annunciations to the right and two saints to the left are originals by Giordano; the S. Cirillo and S. John Chrysostome by Solimena, the three on the ceiling of the principal nave by Santafede, the ovals by Forlì; the tribune by Pozzi, the lateral paintings by Corrado and by Pozzi; the high altar, the balustrade, steps and choir, were made in 1744 on the designs of Paolo Posi; the statue of the *Assunta* is by Bracci, the two candelabri are of valuable jasper columns.

Over the great door are the tombs of Charles I and of his wife Clemenza by Pietro degli Stefani; the two large paintings on the lateral doors are by Giorgio Vasari; the baptismal font at the left entrance, formed of a large antique vase of egyptian basalt resting on a porphyry pedestal, was once consecrated to Bacchus. In the first chapel on the left nave the Redeemer with S. Thomas is by Marco da Siena; the bas-relief of the deposition on the tomb by Nola. In the second chapel the Pietà is by Caria, the side paintings by Balducci. Near the sacristy are the cenotaph of Innocent XII, the tomb of Andrea the husband of Jane I, who was strangled at Aversa; the tomb of Innocent IV who died in 1254 is by degli Stefani; the chapel of the seminario contains a painting of the Visitation by Santoro; that of Galeota oil paintings by Agnolo Franco a pupil of Colantonio di Fiore, and a very old one of the Saviour placing his feet on the sun; the tomb of Fabio Galeota is by Fansaga when in his 82 year.

On the other side of the high altar are the Caraccioli chapel with the tomb of Cardinal Ippolito Caraccioli by Ghetti; the *Minutoli* chapel was designed by Masuccio; the picture representing the passion is by Tommaso Stefani, the altar and tribune are by Pietro Stefani and

the Minutoli tomb by Bamboccio, the chapel de' Tocco contains frescoes by Tesauro, and a bas-relief by Caccavello: finally near the little entrance door is the Sersale tomb by Sanmartino and over it was a painting by Pietro Perugino which is now in the museum.

The subterranean church or *confession* was begun in 1492 by cardinal Caraffa who left it to his family; the marble roof is sustained by ten Jonic columns; the walls are covered with arabesques in bas-relief, the body of *S. Gennaro* is deposited within the high altar; near it is the statue of the cardinal supposed to be by Bonaroti.

The basilick of *S. Restituta* in the small nave to the left in the Duomo was once the Duomo of Naples, and was built with materials of the temple of Apollo under Constantine. In 669 it was restored by Costantino Pegonato who built and embellished several churches; the table of the high altar is supported by two fine trapezzofori which must have served as an ornement to some ancient temple. In the chapel of *S. Maria del Principio* is a picture of the Madonna in mosaic of the VII century; the little cupola of the chapel *S. Giovanni in fonte* is also in mosaic. On the wall opposite this chapel is a large painting of the Assumption by Pietro Perugino; near the entrance are the tomb of Mazzocchi by Sanmartino and an antique sarcophagus containing the ashes of Piscicelli.

Opposite S. Restituta is the chapel of S. Germano called the *Tesoro*. It was built by the Neapolitans on the occasion of the plague of 1526; the plan is a greek cross of 94 palms in its largest extension. On the great bronze gate are two marble statues of Ss. Peter and Paul by Finelli, around the chapel 42 corinthian brocaletto columns, with niches for bronze statues, the best of which are by Finelli, and the two near the sacristy by Fansaga; beneath are other niches containing 37 silver statues of saints; the high altar of porphyry richly decorated was designed by Solimena; the statue of S. Gennaro is by Finelli; the paintings of the three altars near the gospel are by Domenichino; of those on the three opposite altars, the central one is by Ribera, the others by Dominichino

and Massimo; the frescoes of the angles, lunettes and ceilings are also by Domenichino who had begun the cupola, but at his death this part was effaced by Lanfranco. Guido Reni had first been called for the execution of these works, but the two Neapolitan painters Ribera and Corenzio having threatened his life he fled from Naples; the sacristy rich in works of art contains a sketch by Domenichino which was finished by Massimo and some fine pictures by Giordano; the ceiling is by Farelli. Sundry vases of value and the vase containing the blood of S. Gennaro, the miraculous liquifaction of which occurs three times in the year, are preserved in this church.

To this rich chapel which has cost upwards of a million of ducats twelve ecclesiastics are attached with the title of chaplains of the Tesoro.

To the right of the Duomo is a small piazza with a column supporting the statue of S. Gennaro by Finelli, at this place stood the antique bronze horse the head of which is placed in the museum.

On the opposite side of the Duomo is the archbishop's palace in which the friezes in the grand apartment are by Lanfranco: annexed to it is the Seminario urbano and in front the church *S. Maria Donna Regina* with an extensive monastery formerly of Benedictine and afterwards of franciscan nuns. It was enlarged by Queen Maria the wife of Charles II of Anjou who finished her days here in 1323, and from whom it derived its appellation. The females attached to her service inhabited an adjoining *ritiro* which still preserves the title of *S. Maria ancellarum*; the present church, rebuilt in 1620 on the designs of Guarino, contains some fine ornaments and pictures; the one over the high altar is by *Criscuoli*, the lateral ones are by Giordano. In the chapels are a S. Francis by Solimena, an Annunciation and a Conception by Merlin, in the sacristy a crucifixion by Santafede; the frescoes in the grand choir are by Solimena, those in the minor one by Giordano. In the old church, now called the *Comunichino*, is the tomb with the recumbent statue of the Queen by the second Masuccio.

S. Giuseppe de' Ruffi is another female convent founded in 1611; the church is on the designs of Lazzari, the portico by Guglielmelli, the frescoes of the cupola are by de Mura, and in the large chapel to the right of the high altar is a painting by Giordano.

The street is called the *Anticaglia* from the remains of old buildings that belonged to the ancient theatre; its form was a vast semicircle united to a parallelogram which must have extended to the convent of S. Paolo. Statius says that there were two theatres at Naples

Et geminam molem nudi lectique theatri
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the one covered, the other open as they are seen at Pompei; the upper part of this quarter was called in ancient times the *regio montana* being the most elevated part of Naples and in the lower ages the *somma piazza.*

Between the Anticaglia and the porta S. Gennaro is the church of S. Giovanni in Porta which contains, over the high altar, a painting attributed to Solimena or to one of his scholars.

The church of *S. Maria del Gesù* possesses several good paintings. Over the high altar a circumcision by Vasari; in the chapel S. Chiara, the Visitation and the Annunciation by Solimena, the Conception and the infant Jesus by Giordano, two by Bernardino, and two by de Matteis.

In the vicinity there are two other female convents *la Consolazione* and *S. Patrizia.* The latter is said to have been founded in the IV century by Patrizia, a niece of Constantine who visited Naples, where she died in 365; some antiquaries are of opinion that the subterranean parts of this edifice belonged to the temple of Parthenope and formed part of her tomb; the monastery once of the Benedictine order contains two churches one in the interior which is open only two days in the year, the other external; in it are preserved one of the nails which pierced the body of Christ on the cross and the body

of S. Patrizia; the high altar with its rich tabernacle is by Sanfelice; the painting of the adoration of the Magi is by Criscuolo, the one with several saints by Santafede.

Adjoining S. Patrizia is the church of *S. Maria del Popolo*, called *Tutti i Santi agl' Incurabili* which contains some very fine pictures: the altar piece by Mura, those in the chapels by Massimo, Vaccaro, Santafede, Battistelli, and in the third chapel to the left one by Andrea di Salerno.

The *Santa Casa degl' Incurabili*, the principal hospital of Naples was founded in 1521. It receives patients of both sexes who sometimes amount to the number of two thousand. To each corridor or *corsea* are attached a physician, a surgeon and several assistants. In the church belonging to the hospital is the tomb of Andrea di Capoa by Merliano.

That of *S. Maria succurre miseris* contains a fine statue of the Virgin by Merliano; this church belongs to the confraternity *de' bianchi* composed of priests dedicated to offer religious consolation to the condemned.

To the right of S. Patrizia are the female convents of the *Trentatre* and of the *Regina cœli*; the first distinguished by the strictness of its rules, contains a Purity by Giordano; the second belongs to the ladies of the *Visitation* who attend the sick and instruct young girls; the church lined with marble and built by Mormando contains a painting of the Virgin by Santafede; a S. Francis by a good artist; a Circumcision in the fourth chapel by Andrea da Salerno; the three pictures in the second chapel to the left are by Giordano, the altar piece by Criscuolo, near the high altar two by Bardellino, the one over the door by Dominicis.

The church of *S. Maria delle Grazie* was built in 1500 on the designs of Giacomo de Sanctis; the oil and fresco paintings in the tribune and the nave are by Benasca who was buried in this church in 1688; in the Giustiniani chapel is a bas-relief by *Merliano* representing the deposition from the cross with the Marias, S. John, Nicodemus and S. Joseph; in the Senescalli chapel another

of S. Thomas touching the ribs of the Redeemer who is in the midst of the apostles; the Virgin in the Gualtieri chapel in also by Merliano, the statues of S. Jerome and of the B. Peter over the doors of the choir are by Lorenzo Vaccaro, the *Vergine delle Grazie* with S. Francis and other saints by Criscuoli, the bas-reliefs representing the conversion of S. Paul are by d' Auria, the baptism of Christ by Cesare Turco; the painting of S. Andrew in the Lauri chapel and the fresco representing S. Anthony are by Andrea da Salerno, the rosario by Andrea Vaccaro, and the madonna delle grazie in the sacristy by Santafede; the tomb to the right of the door is by Merliano, the one to the left by Ceccarello.

Opposite this church is the monastery of S. Gaudioso now the collegio medico-chirurgico which affords instruction in medicine and surgery to 120 pupils who attend the daily practice in the hospital of the Incurabili; a botanic garden, a museum of pathology, a cabinet of anatomy in wax and a library form part of the establishment.

Near the isolated building destined for a prison is the ancient church of *S.Agnello* said to have been founded by that saint in the V century which contains several curious monuments of art. In a long chapel which was the ancient church a picture of the Virgin painted on the wall is attributed to the time of the emperor Justinian; the S. Jerome in half-relief near the sacristy door, the recumbent statues on the Poderigo tombs and the S. Dorothea are all by Merliano; the bas-relief of the Virgin at the high altar is said to be by Santacroce; the Virgin and child in the Lettieri chapel by d' Auria; the S. Carlo by Caracciolo, the Magdalen by Solimena, the virgin, child and saints by Negroni of Cosenza, and the S. Lucia behind the high altar are paintings worthy of observation.

Contiguous to the church is the monastery of S. Andrea founded by four sisters of the Parascandolo family who shut themselves up in their own house in 1587; the church was built by Grimaldi, the frescoes are by Gianbernardino, the picture over the high altar by Criscuolo and the lateral statues by Ghetti.

The church of *S. Maria di Costantinopoli* in the street of that name was built in 1528 on the designs of fra Nuvolo; the frescoes of the choir and cupola are by Belisario, the paintings in the first and second chapels by Criscuolo and Bernardino, the adoration of the Magi in the chapel to the right by Santafede, the high altar and the statues of S. James and S. Sebastian by Fansaga; the pulpit is sustained by four verd' antico columns.

The church of *S. Giambattista* was founded in 1610 on the designs of Picchiati and finished by Nauclerio, the façade, though overcharged with ornaments, produces a fine effect; the picture over the altar is by Giordano, that of the Triad by Massimo, the Virgin, child and S. John Baptist by Balducci; our Saviour at the table of Simon is a fine copy from Calabrese.

S. Maria della Sapienza destined for a college became a monastery in 1535; the church was built by Grimaldi, the façade with its magnificent portico is by Fansaga, the frescoes are by Corenzio, the crucifixion, Christ curing the demoniac, his temptation, are by Massimo, Jesus disputing with the doctors, and the Rosario are by Lama.

At the beginning of the strada de' Tribunali is the female convent the *Croce di Lucca* founded in 1534; the church was built in 1610, the high altar is by Sanfelice, the pictures near it are by Rossi, the Virgin under a drapery supported by two angels is the finest work of Pietro Negroni who died in 1566.

The little church of *S. Giovanni Evangelista* was built by Giovanni Pontano in 1492; the internal walls are covered with greek epigraphs which Martorelli has endeavoured to interpret.

S. Maria Maggiore commonly called the *Pietra santa* was erected on the ruins of the temple of Diana the remains of which indicate its former magnificence; the lane called Pietra santa is named in the old maps *vicus lunæ*, the one parallel to it is still called *vico del sole*; the ancient convent in which the assemblies of the Accademia Pontaniana were once held is now a quarter for the *Pompieri*.

The church *dell'Avvocata e refugio* known as the *Purgatorio ad arco* was built in 1604 with alms for the souls in purgatory which are held in high devotion by the Neapolitans; it was completed on the designs of Fansaga by Mastrilli whose tomb is on the high altar; the altar piece is by Massimo, the picture over it by Farelli, the one in the first chapel to the left by Giordano, in the next chapel is a highly esteemed work by Vaccaro.

S. Angelo a Segno contains a fine S. Michael with the dragon by Roccadirame a pupil of Solario.

The church of *S. Paolo* was erected in the VI century on the ruins of a magnificent temple raised in the forum of Augustus to Castor and Pollux by Julius Tarsus a freedman of Tiberius. The cornice with eight columns and some statues still existed in 1683 when it was destroyed by an earthquake; the only remains left are two columns with a part of the architrave enchased in the façade, the mutilated statues of Castor and Pollux, and the ancient foundations on which the church was built in 1691; the design is by Grimaldi, the paintings of the choir and transept are among the best works of Corenzio; the ceiling of the chief nave was painted by Massimo, the pictures near the large windows were commenced by Andrea Vaccaro and finished by Andrea di Leone, the altar is by Fuga, the tabernacle by Raphael the fleming; the richest chapels are those of S. Gaetano and S. Andrea Avellino both to the left of the high altar. In the subterranean chapel under the former where the body of S. Gaetano is deposited, the frescoes are by Solimena and the bas-reliefs by Domenico Vaccaro; the chapel of the Purità in the lower part of the small nave contains four statues; an old painting on boards of the birth of Christ which is attributed to Marco da Siena; the frescoes in the first chapel behind the high altar are by Andrea Falcone, the chapel of the Angelo Custode contains a statue by Vaccaro and ornaments by Solimena. In the sacristy are some valuable paintings; in the fall of Simon magus and in the vision of S. Paul Solimena has displayed his genius; there are also works by Santafede and other

good artists; the cloister is decorated with 24 granite jonic columns which belonged to the temple of the Dioscuri or to the theatre; near the minor door, enclosed in the wall, is a pillar of the temple of Neptune excavated from under the Duomo where the temple stood, it is 5 palms in diameter and 34 in height.

The church of *S. Lorenzo* is also situated on the piazza S. Paolo, here also was the Basilica augustale on the augustal forum afterwards called the *Mercato vecchio*, where the assemblies of the senate and people continued to be held until Charles I of Anjou built the church of S. Lorenzo on the spot occupied by the *curia augustale*: the designs in the gothic style by Maglione were executed by the second Masuccio who raised the central arch; the columns of different marbles and orders now in the chapels and the pilasters were taken from the ancient edifices above mentioned, and are now covered with stucco; the statues and bas-reliefs of the high altar are by Merliano; the chapel of S. Antonio was designed by Fansaga and contains a painting of the saint on a gold ground by maestro Simone a contemporary of Giotto and two by Calabrese. In a smaller chapel is another painting by maestro Simone which represents S. Louis giving the crown to Robert his younger brother; in the Cacace chapel the Rosario is by Massimo, the Virgin with two saints in a little chapel under the pulpit is an esteemed work of Lama. In the choir are the tombs of five princes of the second branch of the house of Anjou, that of Duras, which show the style of art in the XIV century. On the pavement near the entrance to the church is the tomb of Giambattista della Porta, that of Poderico in the passage to the cloister is attributed to Santacroce, that of Altimoresca is by Bambocci, the façade of the church is by Sanfelice.

S. Gregorio Armeno or *S. Liguori* with the monastery of Benedictine nuns was built by Cavagni; from a greek inscription cited by Capaccio and the ruins of columns and statues found on the spot, it appears that the temple of Ceres occupied this site; the church contains paintings by Ribera, Giordano, Theodore the fleming and

other good artists; over the cloister gate is a fine painting by del Po, the chapel within the monastery was painted in fresco by de Matteis.

Behind *S. Liguori* was the ancient *regio Nilensis*, inhabited by the Egyptians and Alexandrines settled at Naples. A statue of the Nile, the head crowned with the lotus and surrounded with children and crocodiles, is still to be seen in the vico Bisi which was probably the vicus Alexandrinus; the two churches in the vicinity are called *S Angelo a Nilo* and *S. Niccolò a Nilo*; to the latter is annexed a conservatory and a *ritiro* for females; over the high altar is a picture by Giordano.

The *Monte della Misericordia* near the Duomo was founded in 1601 on the designs of Picchiati; the institution distributes alms, maintains several beds in the hospital; pays the debts of the poor to the extent of 100 ducats, supplies the sick with money to take the mineral baths of Ischia, and gives dotations to poor girls. The church is of an octagon form with seven altars corresponding to the seven works of mercy; the statues of the virgin, of charity and of mercy placed on the façade, are by Andrea Falcone, the painting of the high altar is by Caravaggio, the others are by Santafede, Giordano, Rodrigo, Battistello and Corenzio. In the apartment are pictures by Francesco de Mura left by him with other property to the institution.

To the church of *S. Maria a Colonna*, situated in the same street, is attached the *Seminario*, once a conservatory of music in which Vinci, Porpora and Pergolese were educated; the paintings at the high altar and in the chapels are by de Matteis..

The church of *S. Filippo Neri* was built in 1592 on the designs of Bartolomeo, the cupola and façade by Lazzari were altered by Fuga, the statues are by Sanmartino. The interior is divided into three naves, the central one sustained by 12 granite columns 24 palms high; the frescoes in the lunettes over the columns are by Benasca, the painting over the principal door, representing Christ driving the dealers out of the temple, is one of the finest works

of Giordano, the frescoes near the small door and at the four angles of the cupola are by Mazzanti; the high altar is composed of choice marbles, the tabernacle of pietre dure.

The frescoes of the S. Filippo chapel are by Solimena, the altar piece is a copy from Guido of the original in the Oratorio at Rome retouched by Guido himself, the small cupola in the conception chapel was painted by Simonelli, the picture of the conception by Fracanzano; the chapel to the right of the high altar, designed by Lazzari, contains statues by Pietro Bernini, a nativity by Pomarancio, the annunciation to the shepherds by Santafede. The paintings of the chapel S. Francesco di Sales are by de Matteis, the S. Francesco d'Assisi by Guido Reni, near this chapel is the tomb of Vico; the chapel of S. Agnese contains a painting by Pomaranci and others by Giordano, that of S. Carlo and S. Filippo one by Giordano.

The *S. Maria Maddalena de' Pazzi*, and the S. Michael in a chapel opposite are by Giordano; the adoration of the Magi, in that of the epiphany, is by Corenzio, the S. Jerome terrified by the trumpet of the last judgment is a fine work by Gessi; the chapel of the holy family contains the last work of Santafede which was left unfinished at his death and the last chapel of S. Alexis by Pietro da Cortona.

The sacristy is filled with fine paintings: a fresco of S. Filippo in glory by Giordano, the meeting of Jesus and S. John, the flight into Egypt, by Guido, murder of the Innocents by Balducci, the mother of Zebedeus speaking to Christ, and the Virgin washing the infant by Santafede, the *ecce homo* and S. Andrew by Ribera, two pictures of the passion by Bassano il vecchio, the Madonna with the infant and S. John attributed to Raphael, and others by Domenichino, Pomaranci, Baroccio.

The extensive monastery annexed to the church contains a fine library in which is a codex on parchment of tragedies of Seneca ornamented with miniature paintings by Solario which express the actions represented in the tragedies.

§ X.

Quartiere di S. Giuseppe.

This quarter is also central and contains several monuments of art.

The church of *S. Maria della Pietà de Sangri* was rebuilt in a style of greater magnificence by Alessandro di Sangro, the patriarch of Alexandria in 1613 as a sepulchre for the *Sangro* family, princes of S. Severo. It was subsequently decorated with a profusion of marbles by *Raimondo di Sangro* who made the designs of the cornice and of the capitals on the pilasters which are of exquisite taste; the series of tombs begins with the patriarch and finishes with Raimondo. Two of them serve as altars, those of S. Oderisio and S. Rosalia, both saints of the Sangro family. Under each arch is the mausoleum of one of the family with a statue of the size of life, and in the contiguous pilaster is the tomb of the wife of the person buried in the adjoining mausoleum; the statues of the females express the particular virtue by which they were distinguished; the four tombs near the entrance are by Fansaga and other good sculptors. Commencing by the first pilaster to the right of the principal door are the following statues: Divine love, author unknown; education by Queirolo, command over oneself Celebrano, sincerity and candour Queirolo; on the opposite side chastity by Corradini, mildness by Persico, religious zeal and decorum Corradini, liberality by Queirolo; the statue placed over the door and representing Cecco di Sangro armed with sword, helmet and cuirass coming out of an iron chest is by Celebrano; the statues and altars of Ss. Oderisio and Rosalia are by Queirolo; those of candour and charity are unique in their kind, the former represents a man envelopped in a net from which he endeavours to extricate himself by means of his own intellect which is figured as a genius; the net is cut out in the same piece of marble and touches the figure only in a few parts; the statue of charity the work of Corradini is covered with a veil

through which the beauties of the figure are perceptible; these statues belong to the tombs of the father and mother of Raimondo di Sangro: the dead Christ is by Sanmartino. Over the sacristy door is the portrait of the prince Raimondo by Amalfi, the bas-relief at the high altar representing calvary and the passion of Christ is by Celebrano; the two angels at the end of the altar are by Persico, the altar is decorated with two rosso antico columns.

S. Domenico Maggiore: this church was founded in 1284 by Charles II of Anjou on the designs of the first Masuccio. It is of the gothic style, and having sufferd in the earthquake of 1456, it was restored on the original plan by Novello di S. Lucano, the high altar is by Fansaga; the chapels deserving notice are: the rosario with paintings by Fischietti and sculptures by Sanmartino, S. Stefano contains two tombs by Santacroce and a portrait of the Madonna and child by Giotto, the Pinelli chapel once possessed a painting of the annunciation by Titian which was carried away by the viceroy of Arragon; the present painting is a copy by Giordano; the pilaster nearly opposite the rosario chapel is decorated with three fine statues by Merliano. In the Crispo chapel the altar piece is by Marco da Siena, the S. Bartolomeo, in that called the Roccella, by Calabrese, the other two by Lanfranco, the statue of S. John Baptist in the Rota chapel is by Merliano, the tomb of the poet Rota by d'Auria, the frescoes in that of the Franchi are by Corenzio, the Saviour tied to the column by Caravaggio; the last chapel near the principal door contains a S. Joseph by Giordano, a copy of a holy family by Raphael, the original of which was taken away by the viceroy of Arragon; the epiphany and the virgin by Solario, that of S. Martin a birth of Christ by Sabatini. In the chapel of the crucifixion is a very ancient painting of this subject, the deposition is by Solario, calvary by Corso, the Carafa tomb was begun by Agnello di Fiore and finished by Merliano; the frescoes in the S. Raimondo chapel are by Agnolo Franco, a pupil of Colantonio di Fiore, in that of Brancacci, the Magdalen and S. Dominico painted in oil are

by Maestro Stefanone, the Virgin by Agnolo Franco, the S. Thomas Acquinas by Giordano; the Carafa chapel contains an ascension by Marco da Siena, a bas-relief of S. Jerome by Agnello di Fiore; near the S. Giacinto chapel is the tomb of Galeazzo Pandone by Merliano.

In the sundry chapels near the small door which constituted the dominican church till 1231, are various old paintings worthy of observation: the Madonna delle Grazie and two saints by Angelo Franco, the S. Domenico said to have been taken from life, the side pictures, the madonna and saints in the S. Sebastian chapel, are by the two Donzelli, the purification by Marco da Siena, two by Giordano; this church possesses several tombs of princes of the line of Anjou and Arragon; those of two sons of Charles II are by the elder Masuccio, the sacristy twelve of the Arragonese princes; the ceiling by Solimena, the altar piece by Lanfranco, the frescoes by del Po; the room occupied by S. Thomas Acquinas in the adjoining convent has been changed into a chapel and one of the halls is assigned to the meetings of the Pontaniana Academy.

The bronze statue of S. Dominick, placed on a kind of obelisk in the piazza, was begun by Fansaga and finished by Vaccaro in 1737; the church of S. Maria Rotonda within the Casacalenda palace, was built with the materials of a temple of Vesta to which the granite columns belonged.

S. Pietro a Majella a gothic structure, with the Celestine abbey, were founded by Pietro Celestino afterwards Pope, whose hermitage was situated on Monte Majella, in the Abruzzi; the paintings on the ceiling by Calabrese represent the actions of Celestine on the mountain and during his papacy; the altar piece on the Celestino chapel is by Masuccio, the frescoes by de Matteis, the statue of S. Sebastian by Merliano; the assumption in the Gaetani chapel by del Po, the Virgin with the child marrying S. Catherine in presence of S. Pier Celestino is by Criscuolo, the frescoes in the sacristy are by de Matteis.

The collegio di musica, formed of the three that

remained, those called the Pietà de' turchini, S. Onofrio, and Loreto, has been transferred to this monastery.

To the church called the *Redenzione de' cattivi* built in 1549 was united a rich and pious foundation for the redemption of christian captives from the Barbary powers; the piece over the high altar is by Farelli.

S. Marta was built in 1400 by Margaret, the mother of king Ladislas, the altar piece is by Vaccaro.

S. Francesco delle monache contains a painting by Marco da Siena and some good works in the chapels.

The church of *Santa Chiara* was begun in 1310 by king Robert and by Sanche his wife and was consecrated in 1344. It is 320 palms long and 120 broad; the design is of the gothic order; it was restored a few years later by Masuccio who erected the belfry; the frescoes by Giotto were subsequently effaced with the exception of the Virgin and child on a small altar near the pilaster at the minor entrance. Since 1744 the church has been decorated on the designs of Vaccaro; the three lunettes near the choir, the frescoes in the nave and centre, the oil paintings at the angles of the high altar, are by Concha; the painting between the four virtues, the altar piece, the one in the choir representing king Robert visiting the building, is by Francesco da Mura; the third large fresco on the ceiling, the four doctors and the angels are by Bonito. Over the high altar, designed by Sanfelice, is a silver statue of the conception; the painting to the right of the altar is by Lanfranco. The chapels of the Balzo and Cito families contain bas-reliefs and other works by Sanmartino, the tomb near the small entrance is by Merliano. Among the royal tombs existing in this church is that of Robert the wise who in 1343 assumed the religious habit, and he is represented both as king and friar; near it is that of his son Charles, both by Masuccio, those of Jane I and of three females of the house of Anjou. To the left of the altar is the chapel for tombs of the reigning family; that of prince Philip is by Sanmartino.

The *Gesù nuovo* or *Trinità maggiore* was built in 1584 in the palace of the prince of Salerno on the

designs of padre Provedo, a jesuit; it is divided by three naves and had a cupola which fell in the earthquake of 1688 and on which Lanfranco had painted a representation of Paradise, of which the only remains are the four evangelists at the angles; another cupola was raised and painted by Matteis, but as it threatened ruin by the sinking in of one the pilasters it was pulled down and a cup with stucco ornaments was substituted in its place. Over the great entrance is a fresco by Solimena of Heliodorus driven out of the temple, a large composition full of expression but deficient in unity of action; the paintings over the high altar are by Massimo, the frescoes in the S. Anna chapel by Solimena when in his 18 year, the cupola preceding the chapel by Benasca, the statues of Jeremiah and David in that of S. Ignazio are by Fansaga, the S. Ignazio by Imparato, the others by Ribera; the ceiling by Corenzio was retouched by de Matteis, the S.Francesco Saverio is by Bernardino and the upper frescoes by Giordano; the S. Trinità chapel contains a painting by Guercino and frescoes by Corenzio, those in the sacristy are by Falcone.

The college annexed to the church was restored to the Jesuit order in 1816, to this has been added the suppressed monastery of the nuns of S. Sebastian in which the schools are established.

On the *piazza del Gesù* is a kind of obelisk 130 palms high supporting a statue of the conception, a monument presenting a mass of tasteless ornaments. In 1705 a colossal bronze statue of Philip V, the finest work of Lorenzo Vaccaro, was erected on this spot but it was destroyed by the Germans.

On the fountain of Monte Oliveto is a bronze statue of Charles II of Spain erected in 1668 on the designs of Cafaro.

The church of *Monte Oliveto* claims attention from the various monuments of art it possesses; the altar piece by Vasari representing the presentation at the temple has been transferred to the museum; the frescoes in the choir are by Simone Papa; the organ over the door is one of

the best in Italy; the frescoes of the Tolomei, the altar piece of the S. Placido, chapels, are by de Matteis; that in the *Sagramento* by Santafede. The Piccolomini chapel possesses a beautiful half-relief of the Saviour's birth by Donatello, and one over it representing a dance of angels by Rossellini a florentine sculptor who executed the crucifixion and the tomb of Maria of Arragon; in the Pezzo chapel, the Virgin with the child and two saints, the bas-relief of the redeemer calling S. Peter into the boat, are by Santacroce; the Lignori chapel, the Virgin child and saints, the bas-relief of S. Francesco di Paola and the four evangelists are by Merliano; in the Mastrogiudici, and the Annunciation, are various tombs by Majano; the statue of S. Anthony by Santacroce, the Artaldo chapel contains a S. John Baptist by Merliano; the S. Cristoforo chapel a painting by Solimena; the chapel of the holy sepulchre deserves attention by the statues in terra cotta by Modanino; while they represent the mystery they retrace the features of several distinguished personages of the time: in S. Joseph of Arimatea, Sannazarus; in Nicodemus, Pontano; in S. John and the adjoining statue Alfonso II and his son Ferdinand, the frescoes of the sacristy are by Vasari. This church was given to the congregation of S. Anna de' Lombardi a church built by the Lombards settled at Naples in 1581 which fell in 1798. It contained paintings by Balducci, Santafede, Bassano, Lanfranco, Caravaggio and Corenzio.

The church and abbey of Monte Oliveto were founded in 1411 by Gurello Origlia who endowed it with a revenue of ten thousand ducats. This revenue was encreased by other private donations and sundry feudal estates by Alfonso II. The abbey consists of four cloisters in the second of which, in the Palo chapel, Giovanni da Mola has represented the apparition of the Redeemer in Emmaus; the refectory was painted by Vasari; this extensive edifice is now applied to other purposes; the garden on the Toledo side to a botanic garden, afterwards a market place, the building near the church to the administration of the commune, and the internal part to the *Intendenza*

of the province of Naples; on the Corsea side to the commercial tribunal, to the *corpo della città*, the municipalities of two quarters of the town and other offices.

The church of *S. Maria Donalbina* contains frescoes and oil paintings by Solimena and Malinconico, and four stucco gilt statues by Vaccaro.

S. Maria la nova and the adjoining convent were founded in 1268 on the designs of Pisano; the church which was restored in 1596, contains the best work of Santafede, the assumption crowned by the Triad; others by Imparato and Amata; the paintings of the cupola are by Corenzio, those in the lunettes, the birth of Christ and the epiphany, are by Malinconico, the frescoes of the choir and cloister by Simone Papa. In the first chapel to the right entrance the S. Michael, a painting of great merit, is attributed to Bonaroti; in the third the crucifixion with the Magdalen and S. John is a fine work of Marco da Siena. Near the high altar the statue of the *ecce homo* and the sculptures in the chapel of the crucifixion are by Merliano, the frescoes by Corenzio and Marco da Siena, the wood statues of S. Francis and Anthony at the high altar by Barchetta. In the S. Anna chapel is an oil painting of S. Anthony and S. Barbara by Colantonio di Fiore who died in 1444; the head of S. Anthony is considered perfect.

The chapel in the form of a church, dedicated to *S. Giacomo della Marca*, was erected by Consalvo di Cordova surnamed the great captain whose nephew raised the tomb of Lautrec and Navarro, the generals who beseiged Naples in 1526; they are attributed to Giovanni da Nola; the frescoes of the ceiling and of the chapel to the right of the high altar piece are by Ribera and the statues by Fansaga. In the following chapel is a statue of S. John Baptist by Pietro Bernini, the paintings are by Giordano; the statues of the Madonna and two Franciscan friars in another chapel are by Naccarini. In the refectory are frescoes by the two Donzelli.

In the church of *S. Giuseppe Maggiore* erected in 1500 by the confraternity of carpenters are frescoes by

Belisario and a statue of the *Padre Eterno* by Sanmartino. The cupola of the church of *S. Tommaso di Aquino* was painted by Benasca, the ceiling by Romito; the picture representing S. Thomas by Amato. In the rosario chapel the passion of the Redeemer is by Andrea Vaccaro.

S. Giovanni de' Fiorentini contains an altar piece representing the baptism of Christ by Marco da Siena; the other paintings of this artist and of Balducci have been retouched and injured; the marble statues are by Naccarini.

The *Teatro de' Fiorentini* in the vicinity of the church, was opened in the XVI century for the representation of spanish comedies. Behind it is Ss. Pietro e Paolo the parochial church of the Greeks, founded and endowed by Tommaso Paleologo of the family of the Eastern emperors; the frescoes are by Corenzio.

S. Giorgio de' Genovesi, also a national church, was rebuilt in 1620 on the designs of Piochiati; the picture over the high altar representing S. George and the dragon is by Andrea di Salerno; that of S. Anthony by Battistelli; the miracle of S. Placido by de Mura.

The *Incoronata* was built in 1374 by Queen Jane I on the occasion of her coronation and that of Louis of Anjou by Pope Clement VI. In the church are paintings by Giotto which are in part disfigured; the pictures in the chapel of the crucifixion represent the coronation of the Queen and the homage rendered to her by the Certosine monks. On the ceiling are expressed the mysteries of the Madonna; on the opposite side Louis king of Hungary who came to revenge the death of Andrea the first husband of the Queen; the paintings in the choir represent the seven sacraments, baptism by the immersion in water, penitence covered with a veil, matrimony in the Queen and her husband in court dresses of those times, with many attendants in the act of dancing.

The *Fontana Medina*, so called from the viceroy of that name, is in the shape of a large shell supported by four sea horses with Neptune holding the trident; the steps, basons, balustrades, lions and children were added by Fansaga.

The *Teatro S. Carlino* on the piazza del Castello gives representations of the manners and customs of the Neapolitans in their particular dialect.

At the extremity of this quarter is the new edifice of the *Ministries* in which all the ministries and chief administrations are united. It occupies a space of about 215 thousand square palms the principal entrance being in the piazza Castello; in the vestibule are the statues of Ruggiero, Frederick II, Ferdinand I and Francesco I. The building, begun in 1819 and finished in 1825 contains 846 rooms and 40 corridors communicating with all the apartments.

The church of *S. Giacomo* the façade of which is within the line of this edifice was built in 1540 by the viceroy Pedro di Toledo who added to it a hospital for spanish soldiers; a Monte di Pietà and bank were subsequently added which became the richest bank in Naples; the architecture is by Manlio. On the pilaster near the gospel is a fine painting by Andrea del Sarto though by some considered a copy, the Christ on the cross is by Marco di Siena, the deposition by Lama, the picture over the door by Passanti, a pupil of Ribera, the mausoleum of Pietro di Toledo is one of the finest works of Merliano. It consists of a large mortuary urn with four virtues at the angles, one side is occupied by the inscription, the three other sides by bas-reliefs representing the victories gained by the viceroy particularly those over the corsair Barbarossa; on the top are the statues of Pedro and his wife in the act of prayer; this monument evinces taste in the design and force in the expression.

§ XII.

Quartiere di Porto.

This quarter derives its appellation from the ancient port of Paleopolis which occupied the present small mole, the Lanzieri street and part of S. Pietro Martire to the tomb of the Syren which appears to have been situated at S. Giovanni Maggiore. By Silius Italicus the port is called

a *statio fidissima nautis*. The eruptions of Vesuvius, the alluvions and perhaps the gulf stream which flows from Cape Minerva and which threatens the present, have probably filled up the ancient, port. At S. Onofrio de' Vecchi is the site of the ancient light house erected when the waters had partly receded and no longer reached the base of S. Giovanni Maggiore; a small lane still preserves the name of *Lanterna vecchia*.

In describing this quarter we shall begin by the *S. Angelo a Nilo* a church built in 1380 by Cardinal Brancaccio who added to it a hospital now destined to receive priests; the church contains the tomb erected to the Cardinal at the expense of Cosimo de' Medici by Donatello, the celebrated florentine sculptor, which is considered to be one of his finest works; the S. Michael over the altar is a fine painting by Marco di Pino, the S. Michael and the S. Thomas in the sacristy are by Tommaso de' Stefani, a Neapolitan painter born in 1231. Another Cardinal Brancaccio having in 1675 left his library to the town with a revenue of 600 ducats, it was placed in this establishment by his heirs and has been encreased by the donations of Domenico Greco and Giuseppe Gizzio; it now contains about fifty thousand volumes of choice editions and mss. chiefly of Neapolitan writers and with the exception of festivals it is open daily to the public.

Adjoining this library is the very ancient church and monastery of *S. Maria Donna Romita*: it appears by a greek inscription in the church that it was founded by the consul Theodorus II who governed Naples in 821. His tomb still exists in a chapel over the altar of which is a picture of the madonna with S. John and S. Paul by Micco Spadaro or Gargiuolo. Under king Robert this monastery was called *S. Maria de Percejo* and under Jane II *ecclesia dominarum de Romania* having served as a refuge to several nuns who fled from persecution in Romania. They were of the Basilian and afterwards of the Benedictine order; it is now a barrack; the church was restored in 1535 on the designs of Mormando.

The *Gesù vecchio* was built on the designs of Marco

di Siena; the church is decorated with marbles, the statues of Isaiah and Jeremiah in the large chapel to the left are by Fansaga, in the one opposite are others by Bottiglieri and a painting by Solimena, the S. Gennaro in the following chapel is also by Bottiglieri and the birth of Christ by Marco di Siena.

The ancient college is now adapted to various public establishments, the upper court to the university, the lower court to the lyceum, another part to the *giunta di pubblica istruzione* composed chiefly of ecclesiastics which superintends the public education and exercises the censorship of works introduced into or published in Naples.

S. Giovanni Maggiore is one of the most ancient churches of this city. The temple and sepulchre of Parthenope are placed by antiquarians at this spot on which another temple was raised by the emperor Adrian to Antinous. The church was reduced to its present form in 1635 and was restored in 1685 on the designs of Lazzari; the bas-reliefs of Jesus in the Jordan and of the decollation of S. John are by Nola, in the first chapel to the right is an ancient painting of the Madonna with S. Antonio and S. Michael, in the fourth an adoration of the Magi, in the sacristy an oil painting by Francesco the son and pupil of maestro Simone who died in 1370.

Leaving aside several small churches which contain nothing of interest we shall notice *S. Pietro Martire* built, together with the Dominican convent, by Charles II. In the choir is a painting by Conca, in the chapel to the right of the high altar one by Bernardino, in the following chapel a crucifixion in relief with the Madonna and S. John by Merliano; the S. John and S. Paul is a painting by Solimena, the S. Gennaro by del Po, the virgin in glory with S. John and S. Bartolomeo by Santafede, the paintings in the Rosario chapel by del Po, the martyrdom of S. Peter by Imparato, the statues of prudence and justice in the sacristy are by Santacroce.

The greater part of the adjoining Dominican convent is occupied by the tobacco manufactory, a portion of it only having been restored to the monks; the spring of

water enclosed in the well being different in quality from the other waters of Naples is supposed to be that of the ancient Sebeto which, in its subterranean course, runs from S. Marcellino and S. Pietro Martire to the little mole.

The street placed around this mole, the last remnant of the ancient port, is called *Mandracchio* and is inhabitated by the lowest class of the people; from this arises the Neapolitan proverb *educata al Mandracchio* applied to a person of coarse manners; the word Mandracchio is said to be a corruption of a phœnician word used, according to Procopius, by the Carthaginians to denote a port.

The large strada del Porto is terminated by that *dei lanzieri*; at the end of the former is a fountain in a state of ruin with recumbent divinities executed under the direction of Merliano. It is called by the people the *Coccoraja*; all the lanes and streets in this quarter have derived their names from the various nations who were invited, principally by Queen Jane I, to settle at Naples. Hence originate the appellations of *loggia di Genova*, *rua francesca*, *piazza francese*, *porta de' greci*, *rua Catalana*; the last unites the strada di porto with the *calata ospedaletto* which is mentioned by Boccaccio.

The church of the *Ospedaletto* was built in 1514 and was destroyed by fire in 1784. It was rebuilt by the frati minori and decorated with marbles; the S. Bonaventura and S. Anthony are by Massimo; Christ carrying the cross is by a good artist; the tombs near the door were designed by Solimena and executed by Colombo.

In the strada Medina is the church called the *pietà de' turchini* to which was annexed a conservatory of music; on the cupola is a fine work by Giordano of Christ embracing the cross and flying up to heaven; the birth and assumption of the Virgin are by Annella di Rosa a female scholar of Massimo, the large chapel near the gospel was painted by Farelli, the one opposite by Diana, the guardian angel in one of the chapels is by Massimo,

the death of S. Joseph of the school of Solimena, the statue of the consigliere Rocco in the S. Anna chapel is by Lorenzo Vaccaro; the paintings are by Farelli, the altar piece by Andrea Vaccaro; the invention of the cross placed over the altar, the deposition on the ceiling, are by Giordano.

Near the post office is the Fondo theatre built in 1778 on the designs of Seguro a Sicilian architect.

THE ENVIRONS

OF NAPLES

CHAPTER I.

THE POZZUOLI COAST

Hic ver assiduum atque alienis mensibus æstas.

VIRG.

The country situated to the west of Naples from the Posilippo Cape to Linterno is celebrated in the fables of antiquity. To a peculiar fertility of soil it unites the phenomena of volcanoes not yet extinct, and an infinite variety of mineral waters. When the Romans had extended their conquests over the then known world Pozzuoli and its environs became their favourite place of resort. These shores were covered with splendid villas and such sumptuous edifices both public and private that they were called by Cicero the kingdoms of Pozzuoli and Cuma « Puteolana et Cumana regna » epist. ad Attic. XIV 18.

The prosperity of Pozzuoli declined with that of the Roman empire; these spots were deserted, the air became unhealthy in the summer months, the flourishing edifices disappeared and nothing now remains but some ruins of which we shall give a brief description.

§ I.

Lake of Agnano, the Solfatura, mineral waters.

The lake of Agnano, formed by the crater of an extinct volcano, is about three miles in circumference. Its environs abound in mineral waters near which the ancients had raised magnificent thermæ some remains of which exist in the stufe di S. Germano where the heat of the vapour rises to 39 and 40° of Réaumur.

The Grotta del Cane is about nine feet high at the mouth, four wide and ten deep; the carbonic acid which it emits is maintained at the height of a palm and a half from the soil; it derives its name from the experiments made on dogs who would be suffocated if allowed to remain two minutes exposed to its vapour.

The *caccia degli astroni* a royal hunting ground enclosed with walls three miles in circuit, is half a mile distant from the lake. These Astroni, evidently the crater of an extinct volcano, are united by the *Lycogei* hills to mount Olibano now called monte Spino. On these hills is the *Solfatara*, called by the ancients *forum vulcani*, the surface of which is a plain oval 1300 palms in length and 1100 in breadth; a sulphureous vapour is exhaled not only from the crater but from the adjoining hills, the noise of burning matter is heard on the surface and flames are visible in the night; at a short distance is a capuchin convent erected by the city of Naples in 1580 in honour of S. Gennaro who is said to have suffered martyrdom at this spot under Diocletian; the stone on which he was decapitated and which is dyed with the colour of blood, is preserved in the convent.

The via Antiniana which passes near the church presents in its descent to the Agnano lake a line of small tombs and a magnificent view over the bay of Pozzuoli.

Mount Olibano is chiefly formed of ancient volcanic lava used by the ancients and also in modern times as pavement for streets.

At the base of this line of hills are numerous springs

of mineral waters where the ancients erected their villas. In the middle ages they were considered as a cure for all maladies, but they fell subsequently into neglect until the viceroy Pietro di Aragona ordered the physician Bartoli to make researches for these springs and to analyse their component parts. Bartoli made an enumeration of 48 of these springs, 39 of which he found near the Agnano lake at the foot of the Leucogei and Olibano hills (a) and 9 in the territories of Baiæ and Misenum; as they contain sundry principles in solution they are efficacious in a a variety of maladies; some of these waters have been analized by Andria (b), others by Lancellotti (c) but a complete analysis and an account of the medical uses to which they are applicable are still wanting. By the ancients they were highly exteemed and produced great effect; among the moderns they have fallen into oblivion. Above the convent there is an extensive grotto which probably served as a passage from Pozzuoli to the lakes; towards the south is *Monte Spino* formed of lava and other volcanic substances; Svetonius states that its summit was lowered by Caligula to procure blocks for the pavement of the public roads in Italy; remains of the aqueducts that supplied Pozzuoli with water are still visible in its vicinity.

§ II.

Pozzuoli.

This city, the origin of which is lost in the obscurity of ages, was situated on the eastern side of the bay, in

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(a) *Pliny lib. XXXI* 8 *says.* Leucogaei fontes inter Puteolos et Neapolim oculis et vulneribus medentur. *These are the present* Pisciarelli.

(b) *Trattato delle acque minerali - Napoli* 1781.

(c) *Saggi analitici sulle acque minerali del territorio di Pozzuoli - Napoli* 1819.

the centre of the Lycogei mountains and other hills extending to the promontory of Misenum. By some writers it is said to have been founded by a colony from Samos, others pretend that it was founded by Cuma: it is supposed by Suidas to owe its origin to Diceus, the son of Neptune or of Hercules from whom it was called Dicearchia; according to Strabo it was called Puteoli in the time of Annibal while Martorelli asserts that Puteoli is a phænician word, and that at a period far more remote than the Trojan war, the Phænicians traded to these parts. Ermeus the servant of Ulysses mentions in Homer that the Phænicians traded to the *Isola Siria* near the regions of *Ortigia*. According to Martorelli the former is Ischia, the latter Pozzuoli.

Pozzuoli was for a long period a flourishing Republic but its condition prior to the Romans is unknown.

It was the emporium of the Cumæans, the Phænicians and of the Alexandrines, the bay being called by Strabo the *sinus cumanus*. The port and forum were celebrated in ancient times. Festus compared it to Delos, Cicero called it the *piccola Roma*. By the strength of its walls it was enabled to repulse Annibal; in the year 556 of Rome it became a roman colony and like Naples and Herculaneum was governed by its own laws; it was afterwards a municipium and in the opinion of some writers a prefecture.

When resorted to by the Romans the greek customs and form of government disappeared, the environs were covered with thermæ and other splendid edifices; at the fall of the empire it was taken at different periods and gradually destroyed by Goths, Vandals, Lombards, Saracens, Normans and Turks; these political changes, earthquakes, volcanic eruptions, and the neglect of the governments that ruled the kingdom during so many ages, have swept away the majestic edifices that once adorned Pozzuoli.

The church of Pozzuoli was founded by S. Paul; it is stated in the acts of the apostles (cxxviii. v. 13) that he came to Pozzuoli where he preached the religion of Christ

when, it is said, he established as first pastor S. Patrobus one of the 72 disciples; the present cathedral, placed in the ancient citadel, was a temple of the corinthian order dedicated to Augustus as appears by the inscription still existing over the small door of the church and the architect was L. Cocceius; the ancient was on the opposite side of the present, entrance; the portico occupied the present choir; it was lined with marble, some parts of which still exist, and the interior is decorated with some good paintings of the Neapolitan school.

In the piazza di Pozzuoli there are two statues, one ancient dedicated to Mars, the other modern to bishop Leo near which is the pedestal of a colossal marble statue of Tiberius with bas-reliefs of figures representing fourteen cities of Asia Minor. This statue was raised to the emperor as a mark of gratitude for having restored those cities which had been nearly destroyed by an earthquake.

The port of Pozzuoli, the emporium of Cuma, had a pier built on 15 large piles which gave it a length of 1463 palms, it appears by two inrcriptions that it was composed of 25 arches of which 13 pilasters in a state of ruin alone remain. It was restored by Adrian, by Antoninus Pius and by Caligula who built a bridge of boats from Baiæ to the mole from which circumstance the piles have been called the ponte di Caligola. The bridge was 3600 paces in length and was covered with planks and sand like the Appian way.

On the piazza della Malva the building, now a barrack, was the palace of the viceroy Pietro di Toledo who contributed much to restore Pozzuoli which was nearly deserted after the eruptions and earthquakes of 1538.

The temple of Serapis is one of the most celebrated monuments of antiquity; it is of a singular design of which no similar vestige exists in any other temple; the form is a rectangle 163 palms long and 142 wide; the principal entrance is opposite the cella, and four existed on the sides; the interior presented a covered portico, before each of the columns was a statue; the high altar situated in the centre, was ascended to by four steps correspond-

ing to the four sides of the building and was surrounded by 16 columns; the front of the cella was decorated with six large columns and two pilasters, three of which columns still remain; in the cella is the niche destined to receive the statue of the god; around the temple there were statues, those at the right entrance were of marble, the others lined with stucco; the rooms at the angles of the cella were the largest and most ornamented.

The canonico de Jorio in his work (entiled Ricerche sul tempio di Serapide - Napoli 1820) has proved that the temple was a real Serapeum, built on the same plan as the Canopus in Egypt which has been described by Rufinus. Though no mention is made of this temple by ancient writers it may be conjectured that it owed its foundation to the Alexandrians who settled at Puzzuoli and that it was abandoned when the worship of Serapis was subjected to persecution. The excavations made on the spot have produced numerous broken columns, capitals, statues and other objects, altogether foreign to the original edifice, from which Jorio is led to the conclusion that it served as a place of deposit; but it may have happened that in the first period of the triumph of the faith the christians endeavoured to bury one profane temple under the ruins of another. This temple offers a curious question to naturalists from its presenting so many traces of the presence of the sea, and particularly from the holes made by the mollusques called *lithophagi* in the centre of the columns that remain of the pronaus.

To those who beleive that the sea reached this spot it may be asked how a similar rise did not occur throughout the Mediterranean and why these lithophagi did not perforate the base of the columns where the waters made a longer sojourn. It is the opinion of the learned that the level of the sea has not undergone any change since historical times, that it was even below its present level as some years ago at the depth of several palms a pavement was discovered under the one now visible, with a channel underground which conveyed the thermal waters to the sea. The cavalier Niccolini in his work on the waters

that invade the temple of Serapis (Naples 1829) after examining facts and opinions, concludes that the sea has frequently changed its level, that between the level that existed when the under pavement was laid, and the level that existed in the middle ages when the columns were eaten by the *lithophagi*, there exists a difference of 38 palms; he acknowledges the difficulty of explaining how this occurred but limits himself to the sole apparent existence of facts of which he gives a statement and adds that many physical effects are not less evident though the causes are unknown; but admitting the difference of 38 palms in the level of the sea would not the effects be evident?

Along the shore are ruins of several ancient edifices which have been diligently examined by Jorio. In the four large piles on a level with the water he recognizes the base of the triumphal arch raised by the inhabitants of Puteoli to Antoninus Pius in memory of the restorations made by that prince to their port; the four following piles he considers as the sea entrance to the custom house; the wrecks of columns at the spot called the *Starza* belonged to the portico of the temple of Neptune which the ancients have described; the Pozzuolani being addicted to trade, held in high respect the god of the sea; the following columns belonged to the temple of the nymphs which is mentioned by Philostratus (vit. Apoll. l. VII. c. 5) these and other edifices now under water were on the land at the time of Augustus. In the XV century the sea had gained on the low grounds from which it began to recede in the beginning of the XVI till it reached the line it occupied at the time of the ancients; within the last half century the shore gains on this coast.

Between the temple of the nymphs and the porto Giulio light house, Jorio recognizes in some ancient ruins the site of the villa of Cicero; the indications handed down to us from antiquity can be applicable only to this vicinity (v. Pliny hist. nat. lib. XXXI c. 3). It is here that he composed his *quœstiones academicœ* so called from the name he had given to this villa; shortly after his death springs of hot water were found under it which had the

virtue of curing diseases of the eyes. Further on is a group of rocks known by the inhabitants under the name of Caruso on which the light house of porto Giulio is supposed to have stood; the *famose*, a word probably derived from *saxa famosa*, consist of a quantity of large piles under water which are of the solid structure used by the ancients in the formation of their ports.

Opposite are remains of ancient buildings, perhaps baths, which lined the shore; in this vicinity in the direction of the Lucrine lake was *Bauli*, the village which Agrippina reached in swimming from the wreck of the vessel commanded by Anicetus (Tacit. ann. XIV. 5). The *stufe di Nerone*, the *bagno di Tritoli* are remarkable by the heat of the waters which attain the point of ebullition.

The Lucrine lake was celebrated among the ancients for its oysters and the parties of pleasure that took place in the night. The Lucrine under Augustus communicated with the sea and with the Avernus by means of a canal, and was called the portus Julius, a work extolled by Pliny, which was sheltered on all sides from storms and the attacks of an enemy. The remains of store houses are still visible at the beginning of the rising ground called *lo scalantrone*, but a part of the Lucrine lake and all the canals were buried under the eruption of Monte Nuovo which thus destroyed one of the grandest and most useful works of the Romans.

The Avernus situated in a deep valley in the form of a shell presents all the characters of an extinct volcano; the surrounding hills were once covered with forests, their dark shade united to the mephitic exhalations from the waters gave rise to the numerous fables of the first inhabitants who were naturally prone to the marvellous; in this vicinity Homer placed the dwelling of the Cimmerians who lived in grottoes into which the light of the sun never penetrated and who, according to Strabo, exercised the profession of fortune tellers. It may be permitted to suppose that at the time of Homer the great volcanic conflagrations of this region were terminated, but the localities and the remembrance of these eruptions were a

favorite subject of poetry; when at a subsequent period the whole country was covered with villas, Virgil describes the horrors of Avernus and the magic descriptions of the poet have been perpetuated among the christians. Near the Avernus is the *grotto of the sybil* described by Virgil and excavated in the opinion of Strabo (lib. v) by the Cimmerians or Cumæans whom De Attelis, in his *principii della civilizzazione dell' Italia* tom. II, considers to be the same people, in order to facilitate their communications with Baiæ; the rooms in the grotto called the residence of the Sybil were merely baths; on the eastern side of the lake are ruins of splendid thermæ attributed erroneously to the temple of Apollo.

To the west of the Lucrine and south of the Avernus was situated the *Cumœan* villa of Cicero distinct from the *academia* (epist. ad Att. l. x and l. 13) the latter was on the coast, the other on the hill.

To the east of Avernus is the *Monte Nuovo* which arose in the volcanic eruption of the 29 september 1538; the earthquakes which preceded the eruption spread ruin over the land, the sea retired 200 paces from the shore and the ashes were carried to a distance of 30 miles.

To the east of Monte Nuovo is the *Gaurus*, now called *Monte Barbaro*, the wines of which were in high repute among the ancients. It must have been one of the oldest and largest volcanoes of this region; the via Cumana still lined with tombs passed between this mountain and the Monte Nuovo. On the spot called the *villa di Cicerone*, Jorio recognizes the *Stadium* of Pozzuoli corrupted into the word *Stajo* " the structure of this " magnificent building, its form terminating in a hemisphere " in a great part lying in the plain beneath, the steps " in the interior, the blocks of piperno with the apertures " for the poles that supported the awning similar to those " at Pompei, are sufficient to prove that this was the " stadium of Pozzuoli ,, (Jorio Guida di Pozzuoli p. 2. 87).

The *Annunziata* is the point of junction of three ancient roads, the *Antiniana* or Neapolitan, the *Domitiana* or Cumana, the *Campana* a branch of the Appian

way to the east of mount Gaurus which led to Capua and Rome. This was the principal entrance to Pozzuoli and some remains of the city gate are still visible. According to Strabo the city spread over the level of the hill towards the north as is proved by remains of edifices; the magazines and custom house were near this spot which has retained the name of *pondola* from the latin word *pondera* where goods were weighed and communicates in a straight line with the sea. The Campana way still presents a venerable aspect from the series of tombs that line it; those at S. Vito are well preserved.

Near *S. Francesco* are two parallel broken walls ascertained by Jorio to be the principal thermæ of the city; they seem to have enclosed the sistus, the adjoining ruins, the halls, porticoes, fountains and other accessories that were united in these edifices.

This part apparently the centre of the town, contained the amphitheatre, the open and covered theatres; of the two last there is some mention in ancient writers (Aul. Gellius lib. 18 c. 5) but they are not sufficiently attested by these ruins. Of the amphitheatre the ruins still existing prove its ancient grandeur and magnificence. Capaccio has calculated the ellipsis at 172 feet in length and 88 in breadth; Carletti at 231 by 161. It appears to have consisted of two rows for the spectators, the porticoes and vomitories can still be traced.

The villa Lusciano contains a reservoir composed of two parallel lines of rooms; before their excavation they were denominated the *cento camerelle* and the labyrinth. On the arches opposite is another reservoir, and in the *villa Cardito* a third placed on arches supported by thirty solid pilasters which the proprietor has restored to its primitive form. The first and last of these *piscine* received their waters from the rains and not from the *Serino* aqueduct the waters of which always formed stalactites.

It is the opinion of the canonico Jorio that the Cardito villa occupies the site of the forum and basilica of Pozzuoli, an opinion supported by the inscriptions and

ruins existing on the spot. Pozzuoli possessed a circus, thermæ, theatres, an amphitheatre, a forum and basilica the respective sites of which have been ascertained, and indicate the extent of the most populous part of the ancient city.

The amphitheatre attests the ancient splendour of Pozzuoli, the excavations made of late years have brought to light many elegant stuccoes which adorned the arches of the internal porticoes and fragments of sculpture from the statues and columns existing in the lower stories.

§ III.

Cuma.

The epoch of the foundation of Cuma is anterior to that of the other cities of Italy or Sicily; the contradictions of ancient, the fantastic explanations of modern, writers, still further confirm the antiquity of this city. Like the other greco-italic cities it was governed by its own laws but by its continual communications with the *Osci* who inhabited the same territory, as stated by Velleius Paterculus, it lost by degrees its customs and form of government. It was liberated from the tyranny of Aristodemus by the valour of a female named *Senocrita* and offered a retreat to the last Tarquin when he lost all hopes of recovering Rome.

By the ancients it was called the *happy* from the wealth of its inhabitants, the fertility of the soil and its power. It possessed the ports of Pozzuoli and Misenum, waged successful war against the Etruscans, Umbrians, Daunians, followed the fortunes of Rome in the second Punic war and is lauded by Pliny for its fidelity, power and wisdom. The Carthaginians though unable to take the town more than once laid waste its territory. Cuma celebrated by its Sybil and her oracles obtained the Roman citizenship without suffrage in the year 416 U. C., and became under Augustus a colony, a municipium and a prefecture. The Romans who frequented these shores pre-

ferred the more attractive sites of Puzzuoli, Baia and Misenum when Cuma fell into decay but was not deserted as some antiquarians have been led to suppose from a passage of Juvenal (a).

At the period of the invasions from the north, Cuma was considered to be so strongly fortified that it was selected by Totila and Teja the gothic kings, as a safe place of deposit for their treasures; it was taken by Narses after the defeat of Teja at the Sarno, and in 715 by Romuald duke of Beneventum; sacked and burnt by the Saracens, it became an asylum of robbers and in 1027 was destroyed by the Neapolitans. In the early times of Christianity it was a bishoprick subsequently united to that of Misenum, Aversa and Naples; Maxentius the first bishop suffered martyrdom under Diocletian.

The territory of Cuma, like that of the adjacent country, is the produce of volcanic eruptions; tufa predominating in the hilly parts; the rock of Cuma, the seat of the first inhabitants strong by nature became more so by art and had only one entrance, the city in its encrease extending to the east and south; in the remains of its fortifications the early greek constructions may be distinguished from those of the Romans and of a subsequent period.

There is little to be seen at Cuma; the Arco felice was probably an ornament to the road which was cut

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(a) Quamvis digressus veteris confusus amici,
Laudo tamen vacuis quod sedem figere Cumis
Destinet, atque unum civem donare Sybillae.
Satir. III.

The Italian version by Cesarotti gives the real meaning of the words vacuis Cumis.

Benchè di un vecchio ed onorato amico
La partenza mi dolga, io pur approvo
Che nella cheta ognor placida Cuma
Fissar voglia il soggiorno; e alla Sibilla
Far di un onesto cittadino il dono.

through the hill to render it more level; the Canonico Jorio has discovered in the rock some remains of the celebrated temple of the Cumæan Apollo mentioned by Virgil and those of another temple dedicated, as appears in an inscription, by the Romans to the same god. Near the former was the cavern of the Cumæan Sybil which according to Virgil communicated with the temple; the Necropolis is to the north east, and to the south is the temple of Giants the ceiling of which is 25 feet wide. It is here that the colossal bust of Jupiter Stator now in the museum was found. The tomb in the vicinity is the tomb of the Sybil; the most celebrated of the Roman villas at Cuma were those of Varro and of Cicero. Petronius fixed at this place the villa of Trimalcio under whose name he painted with strong colours the vices of a corrupt court. In 1606 Cardinal Acquaviva archbishop of Naples excavated at Cuma a temple of the Corinthian order which was dedicated to Augustus, and discovered several statues but the site of the excavation is now unknown.

To the north and south of Cuma are two lakes, the former a work of Nero who ordered a canal to be made along the coast extending from Ostia to the Avernus a distance of 160 miles; the waters supplied from the neighbouring heights still preserve the name of the *fossa di Nerone*. The second is the *palus archerusia* or the *Fusaro* said to be the ancient port of Cuma; in its vicinity are extensive remains of tombs and of buildings which may have belonged to the port; this lake in the language of poetry was the entrance to Tartarus, the abode of the souls of the wicked and the spot where Charon transported the shades in a boat over the Stygian lake. At the Torre della Gaveta, a small promontory at the end of the lake, stood the villa of Servilius Vacca Thauricus, the ruins of which attest its former magnificence.

§ IV.

Baiæ ad Misenum.

Baiæ is said to have been founded by Baius the pilot of Ulysses, but Sanfelice in his history of Campania pretends that in ancient times there was no city of that name, while Martorelli asserts that Baiæ is a Phœnician word denoting a place revered for its oracles (Col. Fen. p. 7). Baiæ never attained celebrity by power or trade like Pozzuoli or Cuma; it was a village dependent on the latter city and became a favourite place of residence from its situation, climate and thermal waters; the territory was covered with villas, thermæ, temples and theatres that presented the appearance of a large city. Horace considers Baiæ as the most agreeable place on earth.

Nullus in orbe sinus Baiis prælucet amœnis.
lib. 1. ep. 1. v. 83.

In the XI book of epigrams: v. 81 Martial speaks thus of Baiæ:

Littus beatæ veneris aureum Baias,
Superbæ blanda dona naturæ,
Ut mille laudem, Flacce, versibus Baias,
Laudabo digne non tamen satis Baias.

Under Nero and Caligula Baiæ was the theatre of many tragic events (v. Svetonius c. 27) and from the freedom of manners there prevalent Seneca calls it a *diversorium vitiorum* (lib. VII ep. 51).

At the present day Baiæ presents a great example of the instability of human affairs; the men of those days have passed away, the magnificent edifices are destroyed, the air itself once lauded for its purity and salubrity is changed, the soil presents nothing but broken blocks of old fabricks; a small castle near which is an anchorage for large vessels is the only habitation to be found at Baiæ.

Of the ancient villas that existed near the bay we have frequent mention in ancient authors, but it would be an idle undertaking to determine their site. It is known that magnificent villas existed that belonged to Marius, Cæsar, Pompey, Piso, Crassus, Hortensius, to Nero, Domitian, Alexander Severus, Adrian and other personages; the foundations of several were laid on rocks covered by the sea which they compelled to retrocede; of these foundations several remains are visible along the shore and under water. Every wealthy Roman was ambitious of having a country house at Baiæ which was a favourite residence in winter and spring. Strabo (geogr. lib. v) says that many of these villas were built on the model of the palaces of the Persian kings. Those of Marius, Cæsar and Pompey were situated on the hills and had the appearance of castles; it was in the villa of Cæsar that Marcellus the son of Octavia and nephew of Augustus died; a few verses of Virgil in the VI book of the Æneid have saved his memory from oblivion. On the bay of Baiæ are three dilapidated edifices called the temples of Diana, Mercury and Venus, but they are remnants of magnificent thermæ as ascertained by excavations made in 1826. It is asserted by Propertius that a temple of Diana existed on the *via Erculea* which was restored and embellished by Agrippa but its site is unknown and the canonico Jorio is of opinion that the edifice called the temple of Venus was in reality a temple of this goddess who was worshipped at Baiæ; the three rooms in its vicinity contain stucco ornaments worthy of attention, in the third is a stalactites called from its shape the *albero fatto sasso*. It has been already stated that stalactites were formed by the *Serino* waters and that the aqueduct which brought them to Misenum passed by the *sella di Baia* of which the ruins still exist.

In the repairs ordered by government of the temples of Venus and Diana the large and small rooms, when cleared of the earth and stones with which they were filled, presented numerous marble and stucco decorations, terraces paved with mosaics, and embellished with porticoes and columns. The excavations of latter times have brought to

light other thermæ at the foot of the hill of Baiæ. In one of these were found a stucco bas-relief of Mercury holding the infant Bacchus, a bacchante with a tyrsus filled with grapes and birds, an eagle carrying away Ganymedes, sphinxes and friezes of all sorts.

The villa of Hortensius is supposed to have been situated in the little bay to the south of the modern castle. It was celebrated for its piscine the ruins of which are still visible in the sea.

The so called tomb of Agrippina is in reality the ruin of an ancient theatre; the galleries, the remains of seats and of vomitories may still be traced; according to Tacitus (Ann. lib. XIV. 9) Agrippina was buried on the road which led from the villa of Cæsar to Misenum; the shore and the adjacent hills are covered with the broken materials of ancient edifices preserving in their state of ruin signs of former magnificence.

The road along the coast to the Lucrine lake, for the distance of eight stadii, was made according to Strabo by Hercules and repaired by Agrippina; the road now covered by the sea is frequently mentioned by ancient writers (Strabo lib. lib. v., Propertius lib. III. c. 17); a temple was raised in this vicinity to Hercules, and Jorio traces its ruins in the sea not far distant from the *Cento camerelle.*

These *Cento camerelle*, also called the *prisons of Nero*, are an edifice the use of which is not precisely known; it consisted of three stories of which only two now remain. In the first are two rows of galleries supposed to have been a reservoir which had no communication with the upper story and the walls preserve some remains of paintings. It is not improbable that this edifice was the villa of Cæsar known to have been situated between Baiæ and Maremorto on a rising ground that commanded a view of the little bay beneath.

Near the *Cento camerelle* are the village of *Bacoli* supposed to be the ancient *Bauli*, built on ancient tombs and the *piscina mirabilis* formed of five galleries supported by 48 pilasters extending in length 278 palms, 93

in breadth and 25 in height built of bricks covered with stucco; this building was evidently a reservoir of water destined to supply the fleet at Misenum; the stalactite that lines the walls and which decreases in rising above the soil proves that this was the terminus of the Serino waters which throughout their course left similar incrustations; the author of this splendid edifice and of the Ponti Rossi aqueduct is not known. They are attributed to Lucullus to Agrippina and to Claudius, to the latter from the discovery of some leaden tubes bearing his name in the ruins between Pozzuoli and Baiæ but these may have been restorations.

A triple bason formed the celebrated port of Misenum chosen by Augustus as the station of the fleet destined to the protection of the Tyrrhenian sea. To shelter it from the south easterly winds the mouth was protected by a mole opening on five large pilasters that still exist and was closed at the Penates point; with the view of giving a free course to the waters and to prevent their filling up by the earth two channels were dug through the tufa de' Penati and two in the projection that separated the two first basons; this port which is nearlyfil led up with earth is now called the *mare morto*. A bridge thrown over the land, uniting the second and third basons, communicates with the road that leads to Cape Misenum. At a place called the *forno* between the first and second bason are remains of a theatre in which many valuable marble works were found; the ancient city of Misenum is placed by some writers at the village of Casaluce. At the extreme point is a grotto that leads to the hill, and on the western side is the grotta Dragonaria, a cavern sustained by twelve pilasters and divided into five galleries of unequal length which was one of the numerous piscine of this spot, nor is it easy to determine whether it served for private or public use.

The *Miliscola*, the *militum schola* of the ancients, appears by an inscription found on the spot and now in the museum to have been the place of exercise of the troops stationed at Misenum. It was here that peace was concluded between Cæsar and Anthony at the head of

their legions and Sextus Pompey who was supported by his fleet.

The environs of the port were in those days covered with splendid buildings and particularly with villas; of these Lucullus possessed two, one in which Tiberius died, the other that had belonged to Marius situated over the first bason of the port opposite the *Penate* point.

To the north of the port are the celebrated Elysian fields the abode of the good. The Canonico Jorio following in his *viaggio di Enea agli Elisi* the narrative of Virgil has given a minute description of the localities where the poet discloses to Æneas the belief of the ancients in a future state.

Monte Procida to the east of the *Campi Elisi*, known at present by the good quality of its wines, presents towards the north and south remains of villas; the promontory terminates in three capes, that of *Penati* to the east, of *Fumo* to the west, and *Misenum* to the south.

The *Mercato di sabato* is an extensive cemetery supposed to be that of Misenum this town having been situated at *Torre di Cappella* where remains of edifices are scattered over the ground. It is proved by inscriptions found of late years that here existed the Bishopric of Misenum and that the small village was a suburb near the port. Misenum was taken and sacked by the Lombards in 836 and destroyed by the Saracens in 890. Under the Anjou princes the remnants of the population of Cuma Misenum and of the neighbouring places were collected at Baiæ and Torre di Cappella; the slow destruction of these spots was effected under the government of the viceroys.

CHAPTER II.

Coast of Portici. (a)

The environs of Naples present a singular variety of views and objects; on the Pozzuoli shore we have seen remains of the convulsions of nature and of the prodigious works of man, remains which added to their present solitude give a venerable aspect to these regions where nature and man lie buried under the works produced by their efforts. On the coast we are about to describe they both shine in all their activity and energy. Around a devastating volcano there exist a numerous population, a rich vegetation and fine palaces which now cover spots once burnt and laid waste. In the midst of these new works the sight of Pompei and Herculanum no longer excites sad remembrances, and the volcano that has created these new pleasures doubly creates our interest and admiration.

§ I.

Portici.

The street that from the *ponte della Maddalena* leads to *Torre della Nunziata* runs along the shore through a line of habitations; a small space of ground contains S. Giovanni, Portici, Resina, Torre del Greco, e dell'Annunziata on the coast, Barra, Ponticelli, S. Jorio, S. Sebastiano, villages which together are peopled by upwards of sixty thousand souls.

Portici at the time of the Anjou kings was called Portico and subsequently *li portici*; the mildness of the situation, the climate and the residence of the court have rendered Portici a favourite place of resort; the royal palace was built by king Charles de Bourbon in 1740; to the north are the gardens and woods, on the shore balconies com-

(a) *For the Railroad see the appendix.*

manding a fine view of the bay; some of the apartments are paved with ancient mosaics.

After the palace the line of buildings leads to Resina, the ancient Retina. Pliny describing to Tacitus the death of the elder Pliny says that he left Misenum and directed his way to Retina and the other villages that were most threatened by the eruption of Vesuvius; the palazzo della *Favorita* belonging to the prince of Salerno is partly paved with marbles found in the villa of Tiberius at Capri.

Ascent to Vesuvius.

The road from Naples to Portici crosses the Scheto at the ponte della Maddalena on which are the statues of San Gennaro and of S. Giovanni Nepomucene to whom the Neapolitans attribute the power of protecting thetir city from the ravages of Vesuvius. At a distance of four miles is *Portici* already mentioned and a little further on *Resina* where guides are in attendance to conduct the visitor to Herculaneum or the Vesuvius.

On quitting Resina the vicinity of the volcano is announced by the dark colour of the lava which forms the road; the soil is in some places cultivated and these are remarkable by their fertility. In continuing the ascent the strata of lava become deeper or of a lighter colour, according to the degrees of antiquity of the eruptions by which they were formed; the first place of stoppage is at the *plateau delle ginestre* so named from the furze that once grew on the spot.

The hermitage of *S. Salvatore* built on a platform, consists of a small chapel and a few rooms inhabited by a hermit who keeps a register of the visitors, and sells the *lacryma Christi* wine made from the vineyards planted along the mountain sides.

The *Atrio del cavallo* is situated at the base of the cone in a spot deprived of vegetation but presenting a magnificent view of the bay, of its islands and promontories.

After a painful ascent the traveller reaches the top

of the mountain and the mouth of the crater; of this part of Vesuvius it is impossible to give an exact description as its forms vary at each eruption. In that of 1834 the lava, which covered a surface half a league in breadth, spread over a space of about two leagues, threw down more than a hundred houses and destroyed upwards of four hundred roods of cultivated land. Since the last eruption the shape of the crater is changed, all the internal parts of the cone have fallen in, and the smoke not finding its usual vent encreased the violence of the eruption.

§ II.

Herculaneum.

This city was known in ancient geography and its site indicated with greater or lesser precision between Portici and Resina; the king Carlo di Borbone, when informed of some partial excavations and particularly of those undertaken by the prince d' Elbeuf in 1711, ordered them to be conducted on a large scale in 1738. These fresh excavations were crowned with the greatest success; they successively produced the discovery of monuments of all sorts: the theatre, streets, habitations, shops, baths, temples, forum, a tomb and a country house; an edifice was destined to receive the objects found in this new museum, and artists were engaged to explain and restore the newly discovered monuments; the literati of Europe, struck with admiration and surprize, followed with interest this new undertaking and Herculaneum in its ruined state became much more celebrated than in its days of splendour.

In 1755 the king founded the Herculaneum academy to which he assigned the task of illustrating the monuments of the city. To the labors of this academy we are indebted for the illustrations and interpretations published in 1760.

The foundation of Herculaneum is attributed to Hercules sixty years before the Trojan war. It is known to have existed in the early times of the Roman Republic; the first inhabitants were probably *Osci* who occupied the

plains of Campania till driven away by the Etruscans who were afterwards compelled to yield to the Samnites; the greek colonies which settled and built cities on the coasts of Italy invaded the towns that existed, and amongst these Herculaneum. It is mentioned for the first time in authentic monuments at the period of the social war, when it took the part of the Italian nations and was subjected to their fortunes. It was beseiged by the consul Titus Didius, taken and reduced to a colony, but it retained the right of government by its own laws and magistrates. The latter as ascertained by excavations were called *Demarchi* or *Archonti*.

When the Romans possessed the finest provinces of the then known world they frequented the greek cities situated on these shores. Cicero speaks of many Romans who passed the greatest part of the year in their villas at Herculaneum which was ranked among the first and most flourishing cities of Campania by Strabo, Pliny, Florus and Statius.

It suffered in the year 63 A. D., from an earthquake. According to Seneca a part of the town was overturned and the rest greatly damaged, but a more melancholy fate awaited it in 79 when it was totally buried under an eruption of Vesuvius. This event has been painted in dark colours by several historians, nor is it possible to read without emotion in Pliny the account of the dreadful night that covered all these spots with fire, stones and ashes; it is seen by the excavations that the city stood more than 80 palms above the surface of the present soil; six new torrents of volcanic substances have, in after ages, spread themselves over the one that buried it; these are now covered with populous villages and country houses. To preserve these edifices it has not been possible to extend the excavations so much as would have been desired; the researches are carried on by means of subterranean works and by filling up the spots that have been discovered and observed.

The substance that covered Herculaneum was not lava; it consisted of ashes and stones, nor had the different spots

the same number or quantity of volcanic strata; the substance was at times liquid, at times mixed with buildings, and when overthrown it formed a mass with the wall. Many parts being consumed by fire it is probable that the material substance fell with violence on the city; as it penetrated every where and is collected in large masses in the interior of houses, it is presumed that it was accompanied with torrents of water cast up by the volcano and from this circumstance are derived curious results: the fire which had calcined marbles and liquified bronzes has spared vegetables, nuts, pastry and even thread.

The streets of Herculaneum were straight and broad judging by those that have been opened, and were lined with footpaths; the finest edifice hitherto found is the theatre, built as appears by an inscription, at the expense of Lucius Anicus Maximinus Rufus by the architect Numisius; when discovered it was decorated with bronze and marble statues, paintings and inscriptions, some of which objects were taken away by the prince d' Elbeuf; the plan is 36 palms above the level of the sea, its greatest height 74, over which is a layer of 27 palms of volcanic matter; it is in the greatest part under the high road and various houses of Resina. The entrance is by a winding stair case which leads to so many passages that they appear like a labyrinth; the theatre is the most perfect of any edifices that remain of antiquity.

The next edifice discovered was the forum, of a rectangular form, 228 feet long and surrounded with a portico supported by 42 columns which communicated with another portico 150 feet in length; here were three temples and the basilic on which stood the equestrian statues of the two Balbi.

The private dwellings are plain like those of Pompei. In these were found many of the precious objects that are now preserved in the museum; candelabri, lamps, weights, measures, vases, kitchen utensils, instruments of all sorts, and what is more surprizing vegetables, bread, fruit, wine, ropes, nuts, linen etc. The paintings when found were as fresh and lively in colour as when they came out of the

artist's hands, but they deteriorated when taken from the wall. In one of the houses was a cellar consisting of three rooms lined with marble with a high ground in the contour used for making the wine vases called *dolia*.

In 1750 a magnificent villa was discovered which had a water reservoir 252 palms long and 27 wide, two fountains decorated with 15 bronze statues and elegant buildings decorated with statues and mosaic pavement; amongst these statues was that of Aristides, but what has given greater celebrity to this villa is that in it alone have been found the papyri susceptible of being unrolled, and which are now in the museum.

The sea has retired about 1000 palms from Herculaneum and the port of Retina is nearly filled up.

The excavations, long interrupted were resumed in 1728 by order of Francesco I, and have brought to light some ancient buildings, the principal of which is the habitation called *Argo* from a painting which represents Argo guarding the nymph *Io*. It is composed of a vestibule, a peristyle, a garden surrounded with porticoes and rooms on the ground floor destined for servants and offices; this dwelling, in which utensils and other objects were found, was covered with marble and elegant decorations, and is of more grandiose proportions than any of the habitations at Pompei; the houses of the latter city were crushed under the weight of stone and ashes but those of Herculaneum were successively filled up by the sundry materials and must in consequence be more intact.

§ III.

Pompei. (a)

The eruption of Vesuvius which destroyed Herculaneum buried Pompei. The origin of these two cities was probably the same but all that we know is that Pompei was

(a) *Railway trains in fifty minutes.*

founded by the Opici, that it fell under the dominion of the Etruscans, the Samnites and the Romans, that it suffered by the earthquake of 63 and was completely buried by the eruption of 79.

The town, situated at the mouth of the river Sarno, was the central point of trade of Nola, Nocera and Acerra, places of importance at that period; this trade and the fertility of its soil rendered it, as stated by Tacitus and Seneca, one of the most populous towns of Campania.

Although it is generally asserted that Pompei was destroyed by the eruption, the fact does not appear admissible, as Suetonius states that Titus employed means to restore it, and Dio adds that two consuls were sent by the same emperor who established colonies both at Pompei and Herculaneum. It may be conjectured that a part only of these towns were buried under the volcanic substance while the other part remained peopled until subsequent eruptions drove away the inhabitants.

It is further stated by Dio, whose opinion has been adopted by other writers, that at the moment of the eruption the inhabitants were at the theatre; but it is the nature of volcanoes and particularly of Vesuvius, that eruptions are preceded by signs which leave time to provide for personal safety. It has been ascertained that one skeleton alone has been found in the theatre and not more than sixty in the town, probably persons unable to fly or who remained in hopes that the calamity would cease.

In 1748 some traces of Pompei were found in planting a vineyard when Charles III ordered excavations to be made which brought the city to light. It was covered with stones, scoriæ and ashes to the depth of 10 and 12 palms above the houses, but these substances were not placed in their natural order, so that after the eruption of 79 the inhabitants probably returned to search for the property they had left behind.

The walls of Pompei are very ancient and have an extent of about two miles, the greater part of them having been cleared between 1812 aud 1814; they have five gates and eleven towers; the gates the best preserved are those

of Herculaneum to the west, and of Nola to the east; the tower near the former is in a good state; these towers consisted of three stories provided with *posternæ* or secret doors; the walls on the eastern side are 34 palms high, and well preserved; to the south and west they are in ruins, which may be occasioned by the vicissitudes of the city as they were destroyed by P. Sylla in the year 88 before the Christian era; the new restorations suffered in the earthquake of 63 and having become neglected the materials may have been applied to other uses by the inhabitants. The plan of the town was an ellipsis 4200 palms in its largest, and 2650 in its smallest, diameter.

The streets were paved with lava of Vesuvius; on each side were footpaths, under these were channels, closed by iron bars, destined to carry away the waters; up to the present day eighteen streets, large and small, have been reopened. They are narrow and irregular towards the west, wide and straight near the forum and theatres, there is no street and but few houses without a fountain. An abundant supply of water was furnished by the aqueduct from the springs of the river Sarnus. In each street are paintings and altars consecrated to the tutelary divinities who were held in great devotion by the people.

The houses are built on the same plan and are similar in the distribution of the rooms: a vestibule, perystile, triclinium, library, baths and terraces on the upper part.

The façades were covered with stucco and paintings, frequently with inscriptions to the proprietor, to the ediles and duumvirs, with requests and recommendations, as the state of society at that period was that of protected and protectors, of clients and masters.

After passing the door the word *salve* frequently appears; between the first or the *area* door and the second was the *prothyrum* or corridor, generally painted and paved in mosaic; after the *atrium* came the *cavedium* sustained by columns, and in the centre the *impluvium*, destined to receive the rains of the *compluvium* or uncovered part of the roof which conveyed the waters to the cisterns; the pavement of the *atrium* in the houses of the rich was of

marble or mosaic; around it were disposed the servants' rooms which seldom communicated with each other but all received the light from the door or window placed above, a style of distribution resembling that of cloisters. If the rooms on the upper story were lighted from the street it was by means of small rounds placed on high, but in the internal parts of the dwelling these rounds were of large size.

At the end of the *atrium* was the *tablinium* or reception room; small galleries, called *fauces*, led to the apartments for females and to a court surrounded with a portico, and were closed by iron balustrades or a low wall. In the centre of the court was the *sistus* a kind of flower and kitchen garden, with basins and fountains; the portico was covered with stucco and paintings, the saloon or *exedra* was along the portico and in the centre of the bed rooms and *oecus* or work room of the women the *triclinium* was frequently situated under the portico; all these rooms are decorated with stuccoes, paintings and mosaic pavements.

In the interior of the house were the *sacrarium* a kind of chapel consecrated to some divinity, and the *lararium* to the household gods; the baths were in retired spots, the kitchen and cellars were detached from the house, the female apartments looked over gardens. The doors and stair cases of the Pompei houses were small and the walls covered with obscene paintings, the ideas of the ancients on this point differing altogether from ours'; the paintings representing ridiculous subjects were called grylli. A general custom prevailed of wearing amulets on the person or placing them in houses as a preservative against fascination or the evil eye; the houses had neither stables nor chimnies.

The shops resembled those of our provincial towns, they were numerous in Pompei which was a commercial place and were built in a certain style of elegance; even our large cities are deprived of houses so generally decorated with paintings, or so elegantly furnished as those of Pompei.

The public buildings were those in which the ancients displayed the greatest magnificence and if those of Pom-

pei correspond to the fortunes of the city, they are far superior to what exists in modern towns; they were founded by the sundry nations who occupied the city and principally by the Romans; those hitherto descovered are two *fori*, two theatres, nine temples, an amphitheatre, a barrack, thermæ and tombs.

The more ancient forum is of the Etruscan, the other of the Roman, period; they are both magnificent, particularly the latter. The forum was used as a point of reunion to treat of public affairs, for the assemblies of the Comitii, and was enclosed by iron bars to exclude those who did not enjoy the right of suffrage.

One theatre was uncovered, the other covered; the amphitheatre is well preserved and afforded room for twenty thousand spectators; the style of building shows that it is of high antiquity.

The temples, with the exception of the one in the triangular forum, being built on other substructions have steps that lead to the entrance, the façades are decorated with columns; the *sacrarium*, surrounded with a wall, has columns and niches in the interior with a *podium* where the statues of divinities were placed; the temples were adorned with marble, with paintings, stuccoes and mosaics.

The thermæ hitherto discovered, though not equal in size and magnificence to those of Puteoli, convey an idea of the sundry parts of these edifices so generally frequented by the ancients.

We shall now add a brief indication of the most remarkable edifices.

Entering Pompei by the Herculaneum gate, is the villa of *Diomedes* discovered in 1771 and so called from the tomb of Marcus Arrius Diomedes which is opposite to it; it was originally of three stories but the upper one has fallen and the second is nearly on a level with the street. It consists of the portico, the court, the impluvium, the lararium in which a small statue of Minerva was found, of several servants' rooms, the *exedra*, *triclinium* and a bed room; near the latter were another room and a ca-

binet for the cubicular slave, with an alcove in which were found the rings of curtains, a dressing case and three windows in a semicircular wall; a small corridor led to the garden, to another triclinium and to the baths placed at the angle of the house; these contained the *frigidarium*, *tepidarium*, *sudatarium* and the *calidarium*.

Over the *exedra* were terraces and other rooms looking over the garden, the *oecus* used as a triclinium when the guests were numerous, various rooms and the library. To the left of the chief gallery is a room decorated with stuccoes and paintings; a small corridor leads to the subterranean rooms and to a splendid triclinium and other chambers covered with valuable paintings. A square portico surrounded the garden at two angles of which were the lararium and a cabinet, in the centre a piscina. Beneath the portico was the cellar which still contains amphoræ. In this were found the skeletons of eighteen young men and of two children with the remnants of their garments. Between the garden and principal entrance were the kitchen, the pantry, oven, a yard, rooms for the peasants, a communication with the portico and street, and rooms for slaves.

Opposite the villa are the tombs of the Arria family; further on those of Cejus and Labeo, the sepulchral monument in the form of an altar raised by Alleja Decimilla, a priestess of Ceres, to her husband Libella and to her son; nearly opposite this monument is a sepulchral triclinium decorated with paintings of plants and animals; the adjoining tomb of Nevoleja and Manatius contains cinerary urns and an elegant cippus; the bas-reliefs represent the funerary ceremonies of those times, the profession and honours of Munatius Faustus, the vessel lowering her sails which may be emblematic of the term of life.

After the tombs of the Nistacidia family is the monument of Cajus Calventius decorated with bas-reliefs, in which is the *bisellium* or seat of honour awarded to merit. In the subterranean tomb opposite various objects of value were found; the bas-reliefs of the tomb of Scaurus represent combats of gladiators and wild beasts.

The large edifice opposite, either an inn or a villa, contains a portico with shops in which were many bronze works and utensils; under the portico were found skeletons with coins and objects of value lying near them; it is probable that these persons, while flying from the eruption, took shelter at this spot and were suffocated.

On the opposite side is a space enclosed by a wall; from its vicinity to the tombs it is supposed to have been the spot where the bodies were burnt; the villa called that of Cicero without any foundation was one of the first that was found; according to the custom that prevailed during the early excavations, the paintings, mosaics and other objects were taken away and the spot was again covered up.

Four columns, a fountain and a mosaic of great beauty were found in a house opposite the portico, together with skeletons near which several gold and silver coins were lying on the ground; the first niche was probably designed to be a tomb. In the street near to it, which once led to the shore, is the Mammia monument now in ruin, but once decorated with statues and columns; the walls of the sepulchral chamber are lined with stuccoes and paintings.

To some buildings names have been given through caprice or slight observation; such is the case with the enclosures near the preceding monument called the *tomb of the Comitii*, the *sepulchre of animals*. Another appears by the inscription to have been that of Porcius; the one attributed to Cerrinius, from its vicinity to the gate and its style of structure, was probably a sentry box.

The Herculaneum gate has three internal and three external apertures; the central one for carriages, the lateral one for foot passengers, corresponding to the foot paths along the street; when the gate was discovered an advertisement still existed of a combat of gladiators in the amphitheatre which was to be covered with an awning; a large flight of steps led to the walls; the houses in the first street are in a better state of preservation on the left, than on the right side; the traces of the earthquake of 63, the injuries of which had been repaired, are still visible.

On the right is the *Inn of Albinus* communicating

with two shops where provisions were dressed and hot beverages prepared; opposite was another Inn with a shop. The house improperly called of the Vestals, consists of two distinct dwellings communicating with each other, the chief entrance being by a portico and court; in the centre of the triclinium was a pavement made of bits of glass which produced a fine effect, the other house had a larger court and a private communication with the *exedra*; the court was a kind of *sistus*; the basin in the centre was lined with marble; near the sacrarium are two other rooms; various paintings and objects of value, a provision of oil in glass vases, chesnuts, dates, dried grapes and figs were found in this house.

The surgeon's house is so called from the surgical instruments it contained; amongst other objects were lead weights on which were written on one side *eme*, pay, on the other *habebis*, you shall have; the following building called the custom house was probably a stable, the next shop was called the *soap manufactory* the lime it contained for building purposes being taken for soap; the other shops are supposed to be *termopili*, at the angles formed by this line of houses and another street, a fountain was placed. In this little street ending at the walls, are the house of the *female dancers*, of *Narcissus* and others; they derived these appellations from the paintings they contained.

The houses in the main street near the Inn of Albinus are worthy of observation; they consisted of four floors, two being under the level of the street, and contained several fine paintings and mosaics now in the museum.

At the junction of these two streets on the left are the house of *Sallust*, so called from an inscription on the outward wall and that of *Acteon* from a painting in one of the rooms; the owner seems to have kept an oven near which were four mills and a room for making and keeping paste, the mouth of the oven was closed by an iron door. Judging from the objects found in it one of the shops in this street was that of a stone cutter; another was destined to the sale of goods belonging to the proprietor, the distribu-

tion of the rooms being the same as in the one already described.

Opposite the private door of this house was the residence of *Modestus* whose name was engraved on the wall, and it gives an idea of the private houses of Pompei; the paintings on the partitions represented subjects taken from the Odyssey. In another near it a painting was found, representing women receiving bunches of flowers in their aprons, for which reason it is called the house of *flowers.*

Near that of *Acteon* is a public oven much larger than the one already mentioned. In addition to the dependencies of similar edifices there was a stable for the animals employed in the service of the mills. In the *pinistrum*, the room where the paste was made, there is a painting which represents a sacrifice; both wheat and flour were there found in large *amphoræ.* The house of the *musical academy* is so called from the paintings of musical intruments in the rooms around the atrium; other houses with shops continue till the angle of the street where there is another fountain.

Opposite the academy is the house of *Polibius* having two doors on the same street, with a double vestibule leading to a large Corinthian atrium; this fine house probably belonged to a merchant as there is an internal communication with one of the shops; another shop on the opposite side of the street contained vases filled with dried medicaments; a serpent is painted on the outward wall.

The house of *Pansa*, discovered in 1812, has seven shops on three streets, small houses and three apartments in the centre for the master of the house. On the fourth side are a fine portico and a garden in which are the leaden pipes that distributed water to the whole building. Under this portico was found, with several valuable objects, the finest candelabre existing in the museum.

The houses discovered since that of Pansa are better preserved and claim greater attention: the first contains a mosaic representing an angry dog with the motto *cave canem*; the house has the usual partitions which were decorated with mosaics and paintings, the finest of which

were transferred to the museum; the latter represent the parting of *Briseis* and *Achilles*, and *Briseis* at her embarkation; the street called of *Fortune*, leading to the Isis gate, contains graceful and interesting habitations. That of the *great mosaic*, one of the most magnificent in Pompei, contains the celebrated master piece representing a battle between the Greeks and Persians, the equal to which has not been found in Pompei or in any other place; opposite this habitation are those of *Cupid* and *Psiche*, of *Amphion* and *Dirce*, of *Ariadne*, *Dedalus* and *Pasiphae* so called from their respective paintings; the street continues in the shape of a quadrivium, and terminates for the present at the houses of the *bronze bull* and of the *garlands*.

The inspection of the thermæ conveys an idea of the distribution in these edifices. Benches are placed around the portico and a sitting room is in the centre. A corridor to the right leads to a dressing room having seats on three sides; on one is the *frigidarium* or cold bath, with benches at the angles and a basin surrounded with steps in the centre; on the other side is the *tepidarium* for warm baths, which still preserves its large bronze brasier, and the *calidarium*, or hot bath, in which is a double pavement. The vapour passed by means of tubes from three large caldrons; the dressing room communicates by a narrow gallery with the heating rooms, the water reservoir and a court. The same distribution is repeated on a smaller scale at the largest angle of the building, and there is a separate entrance to each bath. The rest of the building, situated between four streets, is occupied by shops which probably contained objects of luxury or convenience for bathers.

Adjoining the *cave canem* an arch has been found which formed the entrance to the strada de' *Mercuri*, near which were fragments of a bronze equestrian statue; on the left side of the street seven shops were discovered in 1825, the external walls were covered with advertisements. In the *strada de' Mercuri* are the houses called the *Ancora*, *Lupanare*, *Castor* and *Pollux*, *Meleager*, *Apollo*, *Adonis*, *the hermaphrodite*; from these were extracted numerous

silver vases, embellished with bas-reliefs and ornaments, which are now in the museum. The *Fullonica*, one of the most curious objects of Pompei, contains a fountain and several rooms used for dying stuffs; the pilasters near the fountains are covered with paintings representing the process followed in the operation of dying; the houses of the large and small fountain are paved with mosaic; the one opposite called *del naviglio* or *delle Baccanti* contained a fine painting of Zephyrus and Flora which is now in the museum.

In the adjoining temple of Fortune, despoiled of its marble ornaments, the statue of a female, and one pretended to be that of Cicero, were discovered.

The street leading from this temple to the Forum, the largest of the town, is lined with shops, those on the right side belong to the thermæ, on the left to the house of Bacchus. In a cross street before reaching the Forum there are many shops and taverns, and near the Forum is one called the gladiator's school, a combat of gladiators being painted on the outward wall. It appears from the numerous objects found in these shops that they were depôts of bronze, glass and terra cotta works.

The Forum was opened between 1813 and 1818, the size of the rectangular piazza, the double row of porticoes, the buildings, excite surprize on reflecting that the city was so small. The three entrances have the appearance of triumphal arches, the one leading to the *strada della Fortuna* appears to have fallen during the earthquake of 63 and to have been undergoing repair when the city met its doom; many statues and fragments were found in and near the temple, several pieces of architecture in the subterranean parts that did not belong to the edifices; the next building is supposed to be the prisons; the one following contained the measures of capacity. The temple of Venus was covered with paintings and contained several statues and fragments, one of the inscriptions in the cella indicating the divinity to whom the temple was consecrated. The excavations of the Basilica were completed in 1815; this building is composed of three naves, the

external ones were decorated with porticoes and the roof was sustained by a line of Jonic pillars; the second story by others of the Corinthian order. The tribune was at the lower end. On one of the sides are three curie in which the public acts and treasury were deposited. They are now filled up with marble fragments, terre cotte and other objects.

The monument of *Emachia* consisting of a *calcidicum* and *portico*, was dedicated to piety by the priestess Eumachia as appears by the inscription existing on the architrave; the *calcidicum* was a kind of vestibule ornamented with niches that led to the porticoes, at the extremity of which stood the statue of Concord and communicated with the internal portico where a statue was raised to the priestess Eumachia by the company of dyers.

Near the temple, supposed to have been dedicated to Mercury or Quirinus which presents nothing to attract attention, there is a large semicircular hall with an *ara* in the centre, seats and niches in the contour, said to have been the assembly room of the decurions.

The *Pantheon*, or temple of Augustus, discovered in 1825 is of a fine style of architecture and is decorated with several good paintings. Many objects of interest were found in this temple and in the adjacent shops, particularly in those of the Augustali street, together with fine painted decorations and quantities of provisions. To the right of the *strada degli Augustali*, on a parallel line with the forum, is the house of the *king of Prussia*, excavated in presence of that monarch in 1822; the houses of the *Pescatrice*, of *Venus* and *Mars*, derive their appellations from paintings of these subjects. In the *strada de' mercanti* are the houses of the *wild boar*, of the *Graces*, of the *pharmacy*, in which surgical instruments and various medicines were found. In the adjoining lane is that of the *Twelve great gods*, a subject painted on one of its angles, and in the strada Mercanti that of Francis I excavated in presence of that Emperor in 1819. The strada del Teatro leads to several important edifices; coins and several valuable objects were found near the triangular

forum placed within porticoes which are sustained by a hundred doric columns.

This forum was probably of the Etruscan period. A wall parallel to the theatre leads to the supposition that there was at this spot a stadium for gymnastic exercises. The temple of *Neptune* or *Hercules* situated in the centre, is of the same style as the temples of Pestum. A fine painting in the house of Joseph II is supposed by Visconti to represent Sophonisbe and Massinissa.

On the longest side of the Forum portico there is an entrance to the theatre from which there is one of the finest views in Pompei; near it are a water reservoir and an edifice where an Oscan inscription has been found.

The temple of *Isis* is one of the most interesting objects of Pompei. Having been ruined by the earthquake of the year 63, it appears by an inscription to have been rebuilt by Popidius. A quadrilateral portico forms the interior, to the right is a well destined to receive the ashes of the sacrifice, a small staircase leads to a subterranean chamber, opposite which is a large altar where ashes and bones of animals were found. There were ten other altars within the porticoes and a podium at the extremity of the cella; the paintings, statues, the Isiac table and several other interesting objects that were found in the temple are now in the Museum.

The adjoining temple was consecrated to Esculapius, or to Jupiter and Juno; a bust of Minerva and two small statues were found in these ruins, the latter representing, in the opinion of Winkelman, Esculapius and Hygeia, and according to Bonucci, Jupiter and Juno.

An object worthy of peculiar notice is the sculptor's studio which contains a marble half sawed, several figures that were not finished, and the tools used in sculpture lying near them, circumstances leading to the supposition that the works were in activity at the moment of the catastrophe.

In the vicinity are the two theatres: the larger one, the tragic theatre, was discovered in 1764; the Odeon in 1769, but these interesting monuments were left in obli-

vion during thirty years; the stage, the orchestra, the pit, seats and galleries are easily distinguished; the smaller theatre is in better preservation, the larger one more decorated; the upper part is stript of its marbles as it happened to other high buildings which were not totally covered.

Another public edifice, brought to light in 1794, became a subject of controversy with regard to its use. It was considered to be a portico of the theatres or a market place, but these opinions are unfounded as the entrance to it was by a narrow lane, the present entrance being modern. The shape of the building, its situation near the port and at the extremity of the city, a kitchen, many small rooms, a single large apartment, the military arms and accoutrements, the skeletons found in greater number than in any other part of the town, four of which were in a room with chains at their feet, all these circumstances prove that the building in question was in reality a barrack.

The amphitheatre is situated in an angle of the town near the walls. Two large entrances lead to the *arena*, the *cavea* is divided into three parts by two *ambulacri*, the *infima*, or part nearest the stage, was the post of honour destined for the magistrates, priests and persons of distinction, the *media cavea*, consisting of twelve benches, for military men, citizens, heads of trades, the third division or *summa cavea* for the populace. (Cicero de senect. cap. 14) calls the plebean mode of discourse *verba ad summam caveam spectantia*; in the upper part were the places assigned to females, the benches were intersected by *cunei* which approached the *infima* and diverged from the *summa*, *cavea*; the parts formed by these divisions were called *cunei*, forty *vomitori* led to the *cavea*; the highest external *ambulacro* to the *media* and *summa cavea* and a corridor to the seats for females.

In an excavation made in 1754 at the house of *Julia Felix*, not far from the amphitheatre, a fine bronze tripod and other valuable objects were discovered. An advertisement was found on the outer wall purporting that between the 6 and 8 of August, a bath, a *venereum* of 90

shops, with rooms above, were to be let for the term of five years.

Considering that about the fifth part only of Pompei has been excavated, and the large number of valuable monuments that have been discovered, an idea may be formed of the quantity that still lie under ground. It is calculated that with the small sum allowed for the excavations, and the little activity that prevails in the works, another century will pass away before the city can be laid open.

Torre del Greco.

Contains a population of 13000 souls. In the church there are paintings by Luca Giordano. This appellation is said to be derived from a Greek hermit who planted on these shores the grape which produces the *vino greco* and the lacryma della Torre.

A chapel dedicated to the Annunciation in 1319 has given its name to *Torre dell' Annunziata*, the seat of powder and paper manufactories.

Castellamare.

Grand Bretagne

A sea port, with mineral waters, manufactures and pleasant villas which is much frequented in the summer season. Its walls and fort are of the period of Charles I of Anjou, the port and mole of that of Charles III. In the *chiesa del Gesù* there are paintings by Luca Giordano; the royal casino is called *qui si sana*, in allusion to the purity of the air and the gardens are open to the public on obtaining a permission from the intendant of the king's household. On the hill of Pozzano there is a statue of the Madonna which was found in a well in the XI century; the pedestal of the cross was an altar that belonged to the temple of Diana, replaced by the Madonna church; the top of the mountain is covered which volcanic substances in which some remains may still be traced of Stabia, a town founded by the Etruscans, inhabited by the Samnites, partly destroyed by Sylla and buried in the eruption of 79.

the place where the elder Pliny lost his life during Eruption

Castellamare is the dock yard of the Neapolitan fleet, and contains about 16000 inhabitants.

Vico.

(*Vicus aquanus*) is situated on a mass of rocks the angles of which hang over the sea and form large caverns.

Massa.

At the extremity of the promontory contains a little chapel, built on the ruins of a temple dedicated to Minerva; several phænician tombs, greek, carthaginian, and roman coins, with sundry female ornaments, were found in its vicinity.

The Rosa Magna and the Campagna

Sorrento.

6 or 8 carlini a day

(Sorrentum) said to have been founded by Ulysses or by the Phænicians became a Roman colony under Augustus. Its shores have lost nothing of the ancient charm which procured it the epithet of *amœnum* from Horace. There still exist some ruins of the temples of Ceres and of the Syrens, galleries and arches of the villa of Pollio. Sorrento was celebrated in ancient times for the purity of its air, and was recommended by Gallienus as a place of residence to the emperor Antoninus, in latter times as the birth place of Torquato Tasso; the house in which the poet was born is finely situated, and has a terrace placed on a rock, decorated with verdure and bathed by the sea.

The Piano or Borgo of Sorrento.

The principal place of residence of strangers in the summer season, possesses a *piscina* of Antoninus Pius which is well preserved and still furnishes water to the wells of the piano and town. It is covered with orange plantations, around it are the remains of a cripto portico and of a naumachia.

Nocera.

A town of 7000 souls and one of the cities of Picenum, founded by the Pelasgians. It was taken by Annibal, subsequently sacked by the Gothic king Tesa and by king Roger. In the third century it was occupied by the Saracens and after their departure was called *Nucera Paganorum*. It was the birth place of the painter Solimena; with the exception of the church of S. Maria Maggiore, built on the model of the roman Pantheon, it contains noting of interest.

La Cava.

Situated in the centre of the beautiful vallies of Monte Matelliano contains about 20000 inhabitants. It was the ancient Marcina a town of Picenum. The streets are lined with porticoes.

At a distance of three miles is a Benedictine convent called the *Casa della Trinità* which contains in its archives upwards of 75000 original parchments relative to the history of the middle ages and particularly to that of the Lombards. This convent was the retreat of the celebrated Filangieri where he composed his treaty *della scienza della legislazione.*

Salerno.

Hotels The new Victoria on the Strada del Mare in the town on the Marina

(Salernum) situated at the bottom of a gulph to which it gives its name, and once the capital of Picenum, became a Roman colony after the second Punic war; at the period of the Lombard dominion it formed part of the principality of Beneventum, and in the middle of the IX century was the capital of an independent principality.

The cathedral, a Gothic edifice of the year 1076, contains paintings and sculptures of merit, a multitude of ancient columns, tombs of the Lombard princes and bas-reliefs taken from the temples of Pœstum. It was formerly the seat of an university celebrated by its medical

studies, which is said to have been founded by the Arabs. The Salernitan school flourished as far back as the X century. The population amounts to about 11000 souls.

Amalfi. albergo della Donna
once a convent and situated between Amalfi and Atrani

Built in the shape of an amphitheatre in the midst of orange trees and myrtles, was once a rich and flourishing republic which maintained a concurrence with Venice. At the beginning of the XI century its inhabitants took an active part in the Crusades. It was plundered in 1135. From the period of its conquest by Roger duke of Calabria, Amalfi declined and the population, from fifty thousand is now reduced to three thousand, souls.

The cathedral, built on the ruins of a pagan temple, contains a porphyry vase, red granite pillars and a bas-relief of greek sculpture. Amalfi was celebrated by its maritime laws, collected in the Amalfi table now lost, which formed during four centuries the maritime code of Europe, and still more so by the invention of the compass by Giovanni Flavio one of its citizens.

The little village of Atrani, depending on Amalfi, the birth place of Masaniello, preserves a curious monument of art: the bronze bas-reliefs of the doors of the S. Salvatore church with an inscription of the year 1087, the period of the greatness of Amalfi. From Eboli to Pestum through Persano there is a road 7 M

§ IV. Cities

Pœstum.

The origin of Pœstum is enveloped in obscurity. Its foundation is attributed to the Phænicians, to the Etruscans, to the Dorian and Sybarite Greeks. These opinions are supported by authorities and etymologies according to the taste of the learned. Padre Paoli maintains that Pœstum was one of the ancient Italian cities under the Etruscan dominion when, it is asserted, Italy enjoyed

a high degree of civilization and a knowledge of science and arts before they had penetrated into Greece.

It is certain, however, that the Sybarites, a people of Greek origin, occupied the town and restored its walls. By the Dorians it was called *Posidania*, by the Sybarites *Posidonia*, by the Lucanians in their Osque language *Pesitan* or *Pestan*, to which the Romans gave the latin termination and called it *Pœstum*. The word *Posidonia* signifiyng *Neptunia*, would imply that it was a commercial town placed under the protection of the god of the sea. The customs of Greece were introduced into Pœstum by the Sybarites. Atheneus relates (lib. XIV c. V) that a festival was celebrated annually by the inhabitants in honour of their lost liberty which was a day of sighs and tears. After the Sybarites it fell under the dominion of the Lucanians who held it until the year 480 of Rome when it became a Roman colony, subsequently a confederate city, and a municipium.

At the fall of the empire it partook of the common destiny. In the IX century it was destroyed by the Saracens; the inhabitants being dispersed settled in the neighbouring towns, but chiefly at Capaccio, and then from its total subversion, and want of inhabitants, the air became unhealthy. The city was situated in a spacious plain six miles beyond the *Silarus* and at a distance of one mile from the sea. Strabo relates that in his time the waters had become stagnant, but the splendour of Pœstum had already declined. It was frequented in the winter season by the Romans on account of the mildness of the climate and the fertility of the soil and even at the present day a second crop of pears, apples and cherries is frequently seen in November. The roses of Pœstum, which blossomed twice in the year, are celebrated by ancient poets (Virg. Georg. IV, Ovid. de Pont. eleg. IV, Mart. lib. IX ep. 60, Proper. lib. IV c. IV).

The walls, two temples, a basilica or public atrium and an amphitheatre are its only remains. These monuments present a grave and majestic simplicity peculiar to the Doric order, and are of the same style as several mo-

numents in Greece and Sicily; they consist of blocks six and ten palms long, four and five broad, superimposed without cement but strongly connected by their mass, weight and disposition, a mode of construction uniting solidity and duration. To these forms, the Greeks substituted those of a lighter and less expensive character, but the ancient retained their austere and imposing beauty.

The walls were two miles and a half in circuit; four gates stood nearly opposite to each other, the eastern one alone remains; the walls, of a solid style of structure, are 18 and 22 palms broad; the southern and eastern part are the best preserved; the towers situated at the angles were square and seem to be more modern than the walls; the one to the left of the gate is nearly entire, the elevation including the parapet is 65 palms, the greatest length of the town 6200 and the greatest breadth 4100 palms.

The two temples are of a grave and severe style. Both have six columns on the façade; the larger one 14 and the other 13 on the sides; the columns have no base, but the steps form a solid foundation to the edifice, the columns appear to be too near each other, but solidity seems to have been preferred to beauty as they formed a strong support to heavy architraves; these temples are ruined only in their interior, the outward parts, particularly in the large temple, being preserved entire; the latter said to be consecrated to Neptune has a peristyle of 36 columns and an architrave decorated with a frieze; the façade is crowned with a cornice, the cella, of the same form as the building, was raised on a basement and closed by walls some remnants of which, with the door facing the east, are still visible; near this door there are traces of steps that led to the upper part of the temple; the cella is placed between 14 columns in a double row over which a second line of smaller columns is separated from the first row by a simple architrave; of these upper ones five are remaining on one side and three on the other; the light seems to have penetrated into the cella from above, two open vestibules annexed to the cella were

probably the *pronaus* and the *posticum*; the temple is 227 palms long and 92 broad, the cella 100 by 44.

The smaller temple called that of *Ceres* has a peristyle composed of 34 columns, of the entablature there remains only the architrave on the whole length of the colonnade, but the two façades though greatly injured still exist; the one towards the east leads to an open vestibule sustained by six columns resting on a round base. In the cella there are remains of the niche destined for the image of the divinity to whom the temple was dedicated; the length of the edifice is 120 and the breadth 50 palms, the cella 72 by 28.

The third edifice is supposed to be a temple, a public atrium, a part of the forum, or a basilica; it was probably consecrated to some divinity; on the façade and lower end it has 8 columns and 18 on each of the sides all without basement, and of the same style as the temples; of the entablature nothing remains but the architrave and part of the frieze; the length of this *basilica* or temple is 198 palms, the breadth 87.

The amphitheatre is supposed to be of a very remote period, the style indicating the infancy of art in this sort of building; others pretend that it is of the Roman period as the Romans alone are said to have used amphitheatres.

A tomb with Etruscan characters has been found between Pœstum and Varizzo; another near the walls in the direction of the sea; near the eastern gate are ruins of aqueducts extending towards Capaccio; after the destruction of this city by the Saracens, Robert Guiscard transferred many monuments to Salerno to build the church of S. Matteo. At the present time May 1864 the [illegible] are being opened near the [illegible] gate of the city. [illegible]

§ V. Caserta.

Is situated on the branch of the *Tifati* mountains that faces the Campania, and consits of an aggregate of 22 villages. In one of these called *la* Torre Charles III built

a palace which has not been surpassed in ancient or in modern times. La Torre is 13 miles distant from Naples and 6 from Capua.

Erchempert, a chronicler of the Lombard princes, the first who speaks of Caserta, says that in the year 861 Landulf, brother of the count of Capua, *casam irtam cœpit*; the words *casa irta* seem to be derived from the situation and to have originated with the Lombards who placed the town under the protection of the archangel Michael to whom the Lombards, south of the Tiber, showed great devotion. In the X century it became a flourishing place and in 966 was raised to an episcopal see by John XIII. Caserta with its villages now contains 22 thousand souls. In 1819 it became the chief town of the province, and the seat of the *Intendenza*, which was removed from Capua.

The beauty and salubrity of the site induced the king to build on it, not only a palace, but a town, a project which has been partly realized. The fortunate selection of Vanvitelli as the architect has contributed to the singular beauty and harmony of the work. The first stone was laid by the king in 1752 and the first story completed when in 1759 he succeeded to the Spanish throne. The building was finished by his son Ferdinand I.

The palace forming a rectangle, with the sides exposed to the four cardinal points, is situated in an elliptic piazza at the end of a fine alley of trees; its length from east to west is 900, breadth 700 and height 143 palms; the façades are of the composite order with a balustrade on the cornice, and it consists of seven stories; on each of the large sides there are 32 windows and 37 on the minor ones; the walls, formed of travertine excavated at S. Jorio near Capua, are 21 palms wide.

At the two principal façades commences a triple portico; the two lateral and the central vestibules are decorated with 64 doric columns of Sicilian marble; the middle vestibule communicates with an alley that leads to the cascades, on the right is a splendid staircase, on the left

the colossal statue of Hercules; on the sides there are four courtyards each 294 palms long and 200 broad.

The grand staircase, one of the finest pieces of architecture in the palace, occupies a space of 88 palms by 75 and consists of 117 steps of Trapani lumachella; there are marble statues of lions, of Charles III, of Truth and of Merit; at the angles, paintings of the four seasons and one representing Apollo; the octogone vestibule at the summit is decorated with 24 marble jonic columns; besides the grand staircase there are thirty five others.

The chapel, embellished with marbles, stuccoes and paintings is 138 palms long and 48 broad, two lateral porticoes are sustained by pilasters and binary columns of the Corinthian order. The paintings representing the conception situated over the high altar, and the marriage of the Madonna are by Bonito, the presentation at the temple by Mengs, the five others by Conca.

The great door in the vestibule to the right leads to the royal apartment by three large halls; the first that of the *Alabardieri* is 92 palms by 53, the second that of the *body guard* 89 by 53, the third 75 by 54; the first is plain, but the second is decorated with a marble group representing Alexander Farnese crowned by victory. In the third there are valuable marble ornaments and a fresco by Rossi representing the marriage of Alexander the Great with Roxana.

To the left of the third hall is the apartment called *vecchio*, to the right the *nuovo*; the former, consisting of several splendid rooms, contains frescoes by the best artists of the day, with paintings in oil and water colours by Hackert. The *new* apartment commenced in 1807 consists of a smaller number of rooms, but they are larger and are decorated with great taste. In two of the rooms are frescoes representing *Mars* and *Astrea*; the throne room is 136 palms long, 57 in breadth and 65 in height.

The theatre contains 40 boxes on five tiers besides the royal box which is decorated with 12 corinthian pillars of Gesualdo alabaster. Including the stage the length of the theatre is 105 palms and 55 in its largest breadth.

The gardens, laid out by Vanvitelli the architect of the palace, are beautiful and extensive, a small castle surrounded by water is placed at the extremity of a pond 1008 palms long and 400 wide; the fountain of the *delfini* is closed by another pond 1800 palms by 103.

The second, that of *Eolus*, represents the god in the act of setting free the winds at the request of Juno. That of *Ceres* is decorated with statues round a fine sheet of water on a space 1216 palms long and 66 broad. The fourth fountain represents *Venus* and *Adonis*. This long course of waters has rendered it necessary to construct two bridges.

The grand cascade falls from the top of the hill over artificial rocks into a large basin in the centre of which are the groups of Diana and her nymphs, and of Actæon assailed by dogs; from this basin, 350 palms by 240, there are ten thousand palms to the palace; to the east, extensive gardens, to the west, the road to S. Leucio. The beauty of the horizon, the prospect of the palace, the graduated course of the waters, form a splendid view at this spot, but not equal to those at *S. Silvestro* and at the *Ventaglio* situated on the hill. *S. Leucio* owes its prosperity to Ferdinand I from the silk manufactories he established in 1766. It was the intention of this sovereign to build in the vicinity a town to be called *Ferdinandopoli*; the surveys were made in 1789 but the realization of this project was impeded by the subsequent vicissitudes of the times.

The waters that supply Caserta, and encrease those called the Carmignano waters, are brought from Monte Taburno by means of a magnificent aqueduct which was begun in 1753. The principal source is that of *Fizzo* known to the ancients as the Acqua Julia which once supplied Capua; their volume is encreased by the *Airola* and *del Duca* springs. From the Fizzo to the great cascade at Caserta the distance in a right line is 12 miles and 4200 palms, but with the windings of the aqueduct it is 21 miles and 1000 palms; the internal channel is 4 $^3/_4$ palms wide and 7 high, the volume of water is 2. $^2/_3$ palms high;

the whole canal is of a solid construction and follows the mountain sides at an average depth of 15 palms, but it has been necessary to make tunnels in the mountains and to throw bridges over vallies in order to give a current to the waters.

There are six tunnels: the first from the Prato hill of 8200 palms dug through tufa, the second 7080 in the hard rock of Monte Ciesco, the third 1500 in the rocky soil of the *Croce* hill, the fourth, in the hard rock of Monte Garzano at a depth of 336 and length of 6250 palms, the fifth cut through the rock near Caserta vecchia 1740 palms long, the sixth and last was opened in 1786. A part of the aqueduct amounting to 500 palms, having fallen in at a place called *Raullo*, rendered it necessary to make a circuit of 6000 palms in the interior of the mountain at a depth of 200 palms.

There are several arches in the line of the aqueduct over the cavities of mountains, the one over the Faenza river is 280 palms in length, others in the valley of Durazzano are 240 by 70 in height, but the most remarkable are the *ponti della valle* situated between the mountains of Longano and Garzano. The bridge contains three rows of arches, each arch being 64 palms high; the first row consists of 19, the second of 28, the third of 43 arches; the pilasters of the first are 40 palms wide and 20 thick those of the second 38 by 19, of the third 30 by 18. The total height is 221 palms; the length including the wings 2080 palms, the breadth at the top 15 palms; on this part there is a convenient carriage road and a foot path through each row of arcades, the central piles are at a depth of 140 palms.

THE ISLANDS.

Capri.

This island consists of two villages *Capri* and *Anacapri*, the entrance to the latter is by a flight of 500 steps; from the top of Monte Solaro the eye embraces one of

the finest views that exists. The island is about 9 miles in circumference, 3 in length and 3/4 in breadth, and has acquired celebrity from having been the residence of Tiberius who built here twelve palaces which he dedicated to the twelve great gods.

The Azure grotto is about a mile and a half from the village of Capri on the western coast; it is of a circular form, the entrance under a rock being about 4 feet high. It presents at first sight an appearance of total darkness, but when the sky is serene the light within gradually assumes the most beautiful azure tints; the sand, the pebbles and the water are of the same azure colour and the depth of the lake is about 15 feet; the water is so pure and tranquil that it appears when extending the hand that the objects at the bottom may be easily seized. A rock covered with stalactites forms the roof, the grotto is about a quarter of a mile in extent, and was probably used as a bath in Roman times.

Ischia.

This island, celebrated for its mineral waters, is 18 miles in circumference, 5 from east to west, and 3 from north to south; the population is about 21000 souls. In the centre is a high mountain known as *Monte Epomeo* by the ancients. It is an ancient volcano which has covered the island with other mountains in its eruptions, to these volcanoes may be attributed the fertility of the soil and the medicinal qualities of the mineral waters of the island; the country is well cultivated over all its surface not excepting *Monte Epomeo* which is covered with vines to its very summit; its fruits have a fine flavour and its figs, which deserved the praises of Horace, are celebrated at the present day.

Procida.

The ancient *Prochyta* is situated between Ischia and Cape Misenum; its surface, about five miles square, cont-

ains 14000 inhabitants. Procida acquired celebrity after the Sicilian vespers in 1282 as the country of Giovanni, the promoter of that insurrection; he belonged to Salerno but was the feudal lord of Procida; the climate is very healthy and the women have preserved the greek costume.

Nisida.

This small island in the shape of a truncated cone, situated between Posilippo and Cape Coroglio is about a mile and half in circumference, and being a romantic spot it is frequented by artists. It is the place where vessels perform quarantine; the lazzaretto is built on the top of a rock.

THE END OF THE FIRST PART

APPENDIX TO THE FIRST PART

STEAM NAVIGATION

NEAPOLITAN LINE

The *Ercolano*, *Mongibello*, *Maria Cristina*, *Francesco I°*

Departures for Marseilles the 1. 11. 21 of each month.

From Marseilles for Naples 9. 19. 29.

From Naples to Malta 4. 14. 24.

The offices are situated Strada Piliero N. 21.

TUSCAN LINE

Offices, Strada Piliero N. 17.

Leopoldo II, and *Maria Antonietta*. The departures from Naples for Civitavecchia, Leghorn, Genoa, Marseilles are on the 5. 15. 25 of each month.

GOVERNMENT STEAMERS BETWEEN NAPLES AND SICILY

Maria Teresa, *Lilibeo*, *Peloro*.

Offices, Strada del Castello.

The departures from Naples and Palermo are on the monday and thursday of each week; the arrival in the respective ports on tuesday and friday.

The *Peloro* carries the correspondence between Naples and Messina, leaving Naples on friday and Messina on tuesday at 1. P. M.

Passage money

1.	Class.	Ducats	6.
2.	»	»	4.
3.	for servants only	»	1. 50
	Cabin with 2 beds	»	15.

The Elba french steamer — passage from Naples to Marseilles in 55 hours on the 6. 16. 26 of each month, and from Marseilles to Naples on the 1. 11. and 21.

FRENCH WAR STEAMERS

Offices, Vico Travaccari Num. 15.

Arrivals from Marseilles 5. 15. 25. at 9. A. M. and on the same days at 12 o' clock they leave for Malta.

Arrivals from Malta 8. 18. 28 at 9. A. M. and leave at 2 P. M. for Civitavecchia and Marseilles.

SARDINIAN LINE

Offices, Strada Piliero N. 15.

The *Castor*, *Virgilio*, *Dante*, *Archimede*, *Achille*, *Polifemo*. Departures from Naples for Civitavecchia, Leghorn, Genoa and Marseilles on the 3. 7. 13. 17. 23. 27 of each month.

The *Lombardo* leaves every 15 days for Marseilles touching at the intermediary ports.

Office Strada Piliero N. 17.

The *Duca di Calabria* runs between Naples, Messina and Palermo and viceversa, touching, weather permitting, at Paola, Pizzo, Tropea.

DILIGENCE OFFICE

Piazza Nicosia num. 43. Rome — and Largo Castello Naples.

Diligence from Rome to Naples by *Ceprano*

Departures from Rome

Mondays Wednesdays Fridays	at 8 in the morning : price Dolls 10. 75 the journey is performed in 30 hours.

From Rome to Naples by *Terracina*

Departures

From February to March, April, May, in September and October,

on Tuesday Thursday Saturday	at 11. A.M. price for each person, Dolls 11. 35

Journey performed in 30 hours

In June July August December	Saturday at 11. A.M. price Dolls 11. 35 Journey in 30 hours.

In November January	Tuesday Saturday	same price

By an extra diligence the price is Dolls 14.

Rome to Frosinone

Tuesday Thursday Saturday	In winter at 6 A. M.;	price Dolls 2. 50
Monday Wednesday Friday	In summer at midnight;	price Dolls 2. 50

Journey performed in 12 hours.

Rome to Civitavecchia
from 15 September to 14 March

Monday Wednesday Friday	at 4 in the morning:	price Dolls 2
Monday Tuesday Thursday Friday Saturday	at 8 in the evening;	price Dolls 2. 40

From 15 March to 14 September

Tuesday Thursday Saturday	at 8 in the evening;	price Dolls 3.

Monday Friday	8 in the evening by Corriera, Dolls 2. 40

Journey performed in 8 hours.

The administration supplies extra carriages, when desired, which travel post at the tariff rate. These carriages contain 4, 6, 8 or 10 persons each.

NEAPOLITAN RAILROADS.

The Railroad from Naples to Nocera and Castellamare passes through Portici, Torre del Greco and della Annunziata. The rails are of english iron; the springs, pins, platforms, of iron from Fourchambault. The terminus is near the Piazza del Mercato where Omnibuses are stationed. It crosses the plain extending to Portici and in some points is washed by the sea. The daily average of passengers is between three and four thousand.

There are two branches of railroad from the first station: one to Castellamare by Portici, Torre del Greco and Torre dell'Annunziatata; the other to Nocera by Pompei, Scafati, Angri and Pagani. Trains to both places every hour.

Fares from Naples

		Iª class.		IIª class.
From Naples to Portici	Gr.	15	Gr.	10
Torre del Greco	„	20	„	15
Torre dell'Annunziata	„	40	„	25
Castellamare	„	50	„	35
Pompei or Scafati	„	50	„	35
Angri	„	60	„	40
Pagani or Nocera	„	75	„	50

Time: To Portici fifteen minutes

Pompei
Castellamare } fifty to sixty minutes.

The first class carriages should always be taken.

From Naples
to Caserta and Capua.

Railroad trains six times a day. The station to Caserta is a little beyond the Pompei station.

Fares		I. class.		II. class.
To Caserta	*Gr.*	45	*Gr.*	36
Capua	„	60	„	48

LANDING AT NAPLES.

When the steamers arrive in the bay the passengers are delayed about an hour before they are permitted to land. This delay is occasioned by the visit of passports and luggage by the custom house officers. Hackney coaches are in attendance at the landing place.

FIRST RATE HOTELS

Victoria, Vittoria 16, *Giacomo Zir*
Bellevue, Riviera 259, *Joseph Francesconi*
Crocelle, Chiatamone 32, *Gothard Melga*
Etrangers, Chiatamone 9, *Domenico Ungaro*

This house will be found one of the best in Naples; the apartments are comfortable and the service is well regulated, the proprietor having accompanied many English and American families of distinction in their travels.

Ginevra, Riviera 263
Gran Brettagna, Riviera 276, *Joseph Francesconi*
Isole Britanniche, Vittoria 38, *M. Kronn*
Giacomo Monnier, Riviera 114
Nuova York, Strada Piliero 20, *Pietro Jorio*
Villa di Roma, S. Lucia 5, *Fortunato Ciocciolano*
Villa di Russia, S. Lucia 82, *Gennaro Tutino*

SECOND RATE HOTELS

Aquila d' oro, Strada Fiorentini 71, *Antonio Nicoli*
Aquila Nera, Vico Re a S. Tommaso 14, *R. Palmieri*
Villa di Bari, Strada Fiorentini 76, *Concetta di Napoli*
Villa Borghese, Guantai Nuovi 99, *Gaetano Ferrari*
Cappello rosso, Vico Re a S. Tommaso 11, *Cat.ª Schiero*
Commerce, Strada Fiorentini 12, *Martin*
Europa, Vico Travaccari 15, *V. Spedicato*
Villa di Fiorenza, Vico Re a S. Tommaso d'Aquino 4, *F. Tramontano*
Francia, Largo del Castello 81, *A. Carvano*
Giuseppe Jorio, Strada Speranzella 23
Villa di Londra, Vico S. Giuseppe 22, *S. Mariso*
Villa di Napoli, Strada Fiorentini 39, *R. Carola*
Giacomo Nova, Largo S. Anna 1
Palomba di Argento, Vico Corsea 24, *A. Prefetto*
Niccola Perotti, Calata S. Anna di Palazzo 29
Della Rosa, Strada Guantai Vecchi 30, *R. Bennato*
Villa di Tolone, Vico S. Giuseppe 6, *F. Broguier*
Augusto Trapp, Largo Castello 7.
Fiori, Strada Fiorentini 19, *F. Ferrari*
Forbice, Strada Fiorentini 77, *Concetta Pascale*
S. Giorgio, Strada Corsea 79, *Maria Vigheim*
Globo, Vico Travaccari, *F. Molinari*

TRAITEURS

Corona di Ferro, Strada Toledo 218.
Due Sicilie, Vico Taverna Penta.
Dell' Ercole, Strada Toledo 143.
Commerce, Strada di Chiaja 257.
Giglio d' oro, Strada S. Brigida.
Gennaro Marinelli, Vico Freddo a Chiaja 2.
Michele Petrillo, Chiaja 148.
Francesco Piccolo, S. Maria in Portico 44.
Pietro Polisano, S. Lucia 31.
Gennaro Ponvicino, Chiatamone 23.
Gaetano Ruocco, Vico Carminello 17.
Veneziano, Toledo 269.
Viaggiatori Strada, Bisignano 34.
Villa di Marsiglia, Vico S. Sepolcro a Toledo 109.
—— *di Napoli*, Largo Palazzo 48.
—— *di Milano*, Vico Campane 32.
—— *de Paris*, French restaurateur, Strada Toledo 210.
—— *di Roma*, S. Lucia 5.
—— *di Russia*, Strada Chiaja 287.

Dinners may be ordered *à la carte* or at stated prices, the latter varying from 4, 6 to 12 carlins.

PASSPORTS

Police regulations.

Travellers arriving at Naples *by land* are required to deposit their passports at the barrière on entering the city and to state the hotel or private house where they intend to lodge; a ticket is delivered in return for the passport which may be left with the master of the house who will conform to the customary formalities.

Travellers arriving either by steamers, ships of war or by merchant vessels, are required to present themselves at the police office on the port and to leave their passport for which a receipt is given: it is usual however that some employé of the police office repairs to the steamer to receive these passports for which he gives a receipt.

No stranger can remain in Naples without a *carte de sureté*, which must be applied for the day after the arrival, at the passport office, at the *Préfecture de police*. The charge for this document is 41 grains; it is personal and for men only. Remaining in Naples only seven or eight days it is necessary to retire the passport and obtain the *visa* of departure: not wishing to apply personally the Innkeeper will fulfil the formality.

Those who wish to visit Sicily must have their passport *visé* by their Ambassador, Minister or the representative of the nation to which they belong who will give the *Buono per rendersi in Sicilia*. That done a guarantee is required, which is usually given by the banker, and the passport is sent to the *Prefecture de police*; the cost of the Neapolitan *visa* is six carlins.

If the traveller wishes to proceed from Sicily to Malta it must be so stated in the *visa* of the representative of his nation, and not being an english subject, it must be sent to the English legation which gives the *visa* for Malta.

It must then be presented at the police, together with the guarantee for Sicily, where it is *visé* by the Minister of Foreign Affairs.

In this case the passport costs at the Préfecture de police carlins 6, at the Foreign office 12.

The passports for Rome, after being signed by the representative of the nation, must be sent to the Apostolic Nuncio, thence to the Préfecture and finally to the Foreign office.

The costs are;

To the Papal Nuncio	carlins	6
To the Préfecture . .	»	6
To the Foreign office . .	»	12

Travellers leaving Naples by steamers or other vessels must have their passports *visés* by the Consuls of the ports where the vessels touch, with the exception that, for Civitavecchia, application must be made to the Papal Nuncio and for Marseilles to the French Ambassador.

THE POST OFFICE

Opposite the entrance to the Castello Nuovo, is open daily from 9 to 12, and from 3 till 8.

Letters leave via Rome, five times a week tuesdays, wednesdays, thursdays, fridays and saturdays: and direct for France and England, via Marseilles by the French governement steamers on the 8. 18. 28 each month saving four days between London and Naples; Letters by land must be paid, by steam it is not necessary, a letter by land takes 14 days between Naples and England. The same french steamers leave Naples for the East on the 5. 15. 25 of each month with letters and passengers.

British Minister Hon. W. Temple, *Riviera di Chiaja* 211
—— Consul M. T. Gallway, *Palazzo Calabritto* 38

United States Chargé d'affaires M. Polk, *Chiatamone* 19
—— Consul M. A. Hammet, *Vico. Baglivo* 4

English and American Bankers and Merchants
in alphabetical order

Cotterell R., Casino near the Villa Reale.
Cumming Wood, 46 Strada Guantai nuovi.
Gallwey Thomas, Cappella vecchia Chiaja.
Hammet Alexander, Strada Medina.
Rogers Brothers, 4 Calata S. Marco.
Turner W., 64 Strada S. Lucia.

English Church, Palazzo Calabritto 38, Service every sunday at eleven in the morning, and at three in the afternoon.
English physicians Mess. Strange and Cox
Surgeon M. Roskilly.

Baths.

Giuseppe Petrone Largo del Castello 14
Antonio Bertoldi Vico Belle Donne a Chiaja 12

Reading Rooms.

British Library Riviera di Chiaja 267
Giuseppe Tempestoni S. Brigida 56
Rachele Però Strada S. Giacomo 19.

NEAPOLITAN MONIES, WEIGHTS AND MEASURES

Monies

Grano	Copper Coin		
Carlino	Silver or	10	grains
Ducat	»	10	Carlin
Piastre	»	12	»
Oncia	gold	3	Ducats

Weights

Cantaro	or	100	rotola
Rotolo		33 1/3	ounces
Pound		12	»
Ounce		10	drachms
Drachm		3	trappers
Botte or hogshead . .		11	barrels
Barrel		60	caraffes
2 Botti		1	carro
Tun		11	cantara 40 rotola
	or	25	Tomola

Measures

Canna		8	palmi
Palmo		9	inches
Salma		10	stara
	or	165 1/2	rotola

VALUE OF FOREIGN MONIES AT NAPLES

Gold

	Ducats	Graines
Louis d' or	5	35
Napoleon	4	53
Venetian Sequin	2	72
Roman »	2	65
Cremnitz »	2	64

Imperial	2 63
Lisbonina	10 23
Doppia of Genoa £. 96	17 92
» Rome since 1777	3 87
» Piedmont	6 41
» Parma	4 06
» Spain	18 42
Durillo	1 13

Silver

Francescone of Tuscany . . . . D.	1 27
Scudo of Rome	1 22
Écu de France (old. coin)	1 34
5 franc piece	1 15
Spanish dollar	1 25
Scudo of Milan	1 04
» of Brabant	1 31
Imperial Thaler and of Maria Teresa.	1 18
Venetian Ducat	95

HACKNEY COACHES, CABRIOLETS ETC.

These kinds of conveyances, amounting to about 788 are all numbered; their stand, that of the cabriolets and citadines, is at the following places:

Carmine, Carbonara, Capuana (without the gate) Capodimonte (strada nuova) Castello, Cappella, Gesù, Maria, Mandracchio, Mannesi, Mater Dei, Medina, Mercato, Montecalvario, Montesanto, Pietra del Pesce, Pigne, S. Maria degli Angeli a Pizzofalcone, S. Teresa, S. Paolo, S. Pasquale, Sanità, Spirito Santo, Studii, Tribunali, Vittoria, Piedigrotta.

The number of *citadines* is 71 including seven that are close carriages; of the cabriolets 491.

Fares by the hour

Carriage with two horses first hour	Gr.	40
the following hours each	»	25
Cabriolets, the first hour	»	24
the other hours, each	»	18
Citadines the first hour	»	30
the following hours each	»	22
Citadines, during the night, first hour	»	40
the following hours, each	»	30

The Course

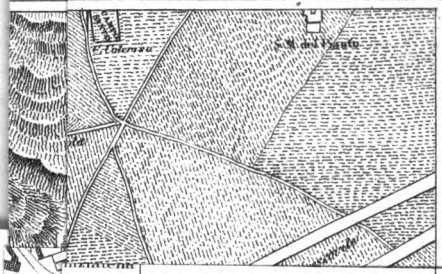
Carriage with two horses	»	20
Cabriolets	»	12
Citadines	»	15
the Night citadines	»	20

Excepting the Citadines, the price of other carriages is double after midnight; the course cannot exceed half an hour, and is limited to the interior of the town. The hour when commenced is paid as when completed. The limits of the town for carriages are: the parish of Capodimonte, the ponti della Maddalena and of Casanova, the military column at Ponti rossi, S. Efrem vecchio, S. Gennaro dei poveri, Grotta delle salacche, Fontanelle, Largo Patroni, Cappella, Gonfalone, Salita Cacciotoli, Salita Mortelle, Strada S. Maria in Portico al noviziato, S. Gennaro al Vomero, Sepolcro di Virgilio, Palazzo Morra a Mergellina.

CATALOGUE

OF THE MOST CELEBRATED NEAPOLITAN PAINTERS NAMED IN THIS WORK

Birth		Death
1230	Tommaso de Stefani	1300
....	Maestro Simone	1346
1320	Colantonio del Fiore	1370
1382	Lo Zingaro (Antonio Solario)	1455
1447	Antoniello da Messina	1496
....	Pietro and Ippolito brothers Donzello	1470
1430	Bernardo Tesauro	1480
1480	Andrea da Salerno (Sabatini)	1545
1495	Polidoro da Caravaggio	1543
1488	Gio. Franc. Penni detto il Fattore	1523
1430	Simone Papa	1488
1475	Gio. Antonio Amato	1555
1508	Gian Bernardo Lama	1597
1544	Scipione da Gaeta	1582
1568	Cavalier d' Arpino	1640
....	Giovanni Borghese	1630
1530	Gio. Antonio d' Amato	1600
1588	Belisario Corenzio	1643
....	Gio. Battista Caracciolo	1641
1593	Giuseppe Ribera	1656
1598	Andrea Vaccaro	1670
1632	Luca Giordano	1705
1662	Paolo de Matteis	1728
1657	Francesco Solimena	1747
....	Francesco da Mura	1745
1705	Giuseppe Bonito	1709



D QUARTIERE DELL' AVVOCATA

1 S. Potito
2 Materdei
3 La Cesarea
4 Gesù e Maria
5 Montesanto
6 Porta Medina
7 Contrada di Pontecorvo
8 Tarsia

M QUARTIERE DEL MERCATO

1 S. Agostino alla Zecca
2 S. Eligio
3 Il Carmine
4 Il Carminello
5 Fontana d'Europa
6 Quartiere di Cavalleria
7 S. Maria di Loreto
8 Il Lavinajo
9 S. Pietro ad Aram
10 L' Annunciata
11 Font. Annunciata

INDEX

OF THE MATTERS

CONTAINED

IN THE GUIDE TO NAPLES

NIHIL OBSTAT

Hawks-le Grice Rev. Dep.

IMPRIMATUR

F. D. Buttaoni O. P. S. P. A. Mag.

IMPRIMATUR

Joseph Canali Patr. Constant. Vicesg.

SICILY

GUIDE

OF

NAPLES AND SICILY

PART II.

SICILY

WITH A MAP

ROME
PUBLISHED BY L. PIALE, BOOKSELLER,
79 PIAZZA DI SPAGNA, AT MONALDINI'S
LIBRARY AND ENGLISH READING ROOMS.
1847.

SICILY

This island, the largest of the Mediterranean, is situated between the 36° 39' and 38° 14' North latitude, the 29° 59' and 38° 21 Eastern longitude. It is about 200 miles long, 136 broad, and 735 in circumference; the population nearly two millions.

Owing to its triangular shape it was, at a remote period, called *Trinacria*. The eastern side which may be considered the base of the triangle, is comprized between Cape *Pelorum*, now Capo del Faro, and Cape *Pachynus*, Capo Passaro, while the other sides unite at the promontory of *Lilybœum*, Capo di Bovo. It is divided into the three provinces of Val Demone, Val di Noto, and Val di Mazzara, subdivided of late years into the Intendenze of Messina, Catania, Noto, Palermo, Trapani, Caltanisetta and Girgenti. It is called by Homer the land of the sun, the isle of the Cyclops; the earliest inhabitants were probably the Læstrigones, a race of Pelasgic origin from Epirus, who mingled with the Sicani when flying before the Liguri they settled in the island, proclaimed the worship of Ceres, and gave it the name of *Sicania*. The *Siculi*, a people of Campania, having been expelled from their country by the Opici and Etruscans, crossed the strait of Charybdis under the guidance of Siculus, their chief, founded Zancle, spread over other territories, and having acquired the principal dominion, the island was called *Sicilia*. The Phœnicians, attracted by the fertility of the soil and the advantages it offered to trade, also formed establishments. In the heroic times *Aristeus*, skilled in agriculture and the government of flocks, introduced the means of collecting honey. Hercules taught the use of thermal waters, instituted festivals and new rites, and abolished

human sacrifices; *Dædalus*, flying from Crete where he had assisted the loves of Pasiphae, landed in Sicily and being favorably received by *Cocalus*, the chief of the Sicanians, inspired the people with a love for sculptnre and architecture, built the temple of Venus, and according to Pausanias, a work of his chisel existed at *Onface*. Minos, at the head of a powerful fleet, attempted the conquest of the island, but his ships were burnt and he himself put to death in a bath by Cocalus, the Sicanian chief.

At the period of the war of Troy some colonies of Phocæans and Trojans settled at *Lilybæum*. The arrival of the Greek colonies on the eastern shores of the island may be fixed at the I year of the XI Olympiad; it was then, according to Strabo, that the Eubæans founded Naxos where they raised a statue to Apollo, and the Corinthians, Syracuse. In the third year of the XII Olympiad the Naxians founded Catania. Although torn by internal discords the new colonies continued to flourish during succeeding ages, and Syracuse attained to such a degree of fame and power that it became the capital of Sicily. Agrigentum, Segestes and Selinuntium were embellished with temples and works of art.

After the second Athenian war in the XCI Olympiad, 416 years before Christ, the Carthaginians invaded the island and held it under their dominion till they were compelled to yield to the fortunes of Rome.

The most celebrated cities of ancient Sicily were Syracuse, Messana or Zancle, Leontium, Lilybæum, Geta, Agrigentum, Drepanum, Megara and Enna.

The Greek colonies introduced into the island a love for poetry and the fine arts; Stersichorus of Imera, a distinguished poet, flourished about six hundred years before the Christian era; a temple was erected to his memory in his native town. Dionysius the tyrant of Syracuse and Empedocles were tragic poets, Epicharmus introduced comedy into Syracuse about four centuries before Christ. Theocritus, the father of pastoral poetry, was also a native of Syracuse.

Among the distinguished philosophers of Sicily, Empe-

docles seems to have held the first rank; his writings have been extolled by Lucretius and his virtues were of such a cast that his countrymen rapeatedly offered to raise him to supreme power. While prosecuting his researches on Etna he accidentally fell into the crater and thus met with an untimely death. Diodorus Siculus composed an universal history in forty parts; and travelled through the countries which he has described. Archimedes, the celebrated geometer, also belonged to Syracuse; by means of offensive and defensive engines of his invention he baffled, during three years, the efforts of the Roman armies commanded by Marcellus; some of these engines called catapults threw stones of immense weight, others balistæ and showers of darts to a considerable distance; the storming of the town from the sea was attended with serious difficulties; ponderous beams, containing large hooks, grappled the prows of the Roman gallies, and dashed them to pieces against the rocks. When the Romans had succeeded at last in taking the city Archimedes was killed, although Marcellus had given orders to respect his life. Thus fell Syracuse in the CXLII Olympiad, 212 years before Christ, and with the capital, the glory and power of Sicily.

In the midst of these disasters Agrigentum continued to resist the Roman arms and was successful in an engagement with Marcellus, but was subsequently compelled to yield; the principal citizens were put to death, the people sold as slaves, and the objects of greatest value sent to Rome. Other cities submitted to the yoke and the conquest of the whole island was completed.

Syracuse then became the chief town of a Roman province, and like Lilybæum, was governed by a prætor and a quæstor; to each city was named a senate composed of two, five or ten magistrates; some called of *latin*, others of *free condition*, some having the *rights of citizenship*, others *allies*, denominations to which various honours and privileges were attached.

It would be superfluous to enter into the details of the servile wars, or of the excesses and depredations of Verres who was punished by the Romans by means of the

eloquence of Cicero, but we must not omit mentioning that the Messinese, wishing to preserve some privilege in regard to the Roman soldiery, were answered by Pompey *Will you never cease to allege privileges to us who wear the sword?*

These slight details suffice to show the abject state into which Sicily had fallen to rise no more. Let us turn to the ninth century of the Christian era when Euphemius proposed to the Saracens the conquest of Sicily, as that space of time is absorbed in the greatness of Roman history, and presents only a long series of catastrophes and degradation to the island, but in the midst of all these calamities great men occasionally arose to illustrate their country by the power of their genius.

The period on which we shall not dwell is that of Cæsar and Octavian and that of the Vandals; the most luminous fact which Sicily presents at that epoch is the introduction of Christianity. After the Vandals came the Goths, and the officers of the Greek empire, when the Saracens met with more or less resistance in their invasions of Sicily. Syracuse, preserving some rays of ancient greatness, sustained for several years a kind of siege when the city was stormed, and most of her distinguished citizens perished.

In the IX century the Arabian empire consolidated itself in Sicily. In the X a naval battle took place between the Arabians and Greeks to the disadvantage of the former, but in another battle, in the waters of Melazzo, the Greeks were put to flight.

The contests between the Saracen commanders in the island lasted throughout this century, and at the beginning of the XI the country was a prey to the discords of these powerful chiefs, discords which facilitated the conquest of a hardy and daring people.

About 1038 Giorgio Maniaces, the general of the Greek emperor, called in the Normans who became masters of Messina and obtained early advantages; through the aid of that valorous people, they gained a signal victory over the Saracens near Rometta, when many places returned under the Greek dominion.

The Arabs received fresh succours from Africa and the intrepid Maniaces gained another complete victory, but by the assassination of their captain, the Greeks gradually lost all the advantages they had gained, and the Saracens conquered the whole island.

About the middle of the XI century the Normans, settled in Calabria, invaded Sicily under the orders of Ruggiero; few in number, their attack on Messina failed; having received reinforcements under Robert Guiscard, the brother of Ruggiero, a second attack proved successful and Messina was given up to pillage, but a third part of the booty was reserved for the reestablishment of churches; another victory was gained at Castrogiovanni and after numerous vicissitudes Ruggiero succeeded in establishing his power in Sicily in 1050; judging that he was necessary for the aggrandizement of the church he was named by Pope Urban II hereditary Legate Apostolic in Sicily.

It is a matter of surprize that in the vicissitudes of war and of events Ruggiero and his Norman successors should have been able to protect the sciences and arts. He ordered Malinterra to write the history of his conquest, recompensed Ezzeriph the Arabian geographer, and compiled himself the history of the five patriarchal thrones. A clock was by his orders placed in the palace at Palermo, and a terrestrial globe was made of silver. Pierre de Blois and Gauthier Offamilio were sent for from France and England to direct the education of his sons. The art of making silk was introduced into Europe by this prince. Architecture and mosaic flourished; amongst the Norman works distinguished by their magnificence the Cathedral of Morreale occupies the first place. The great count Ruggiero died in 1101; in 1130 another Ruggiero assumed the title of king and was crowned at Palermo.

The Greek emperors, jealous of these new conquerors, tried in vain to reduce them; the king took possession of Puglia and several Italian towns, and added many places in Greece to his dominions.

The reign of William I was filled with adverse events. Frederick Barbarossa, considering the Norman rule as

an usurpation, endeavoured to expel that people from the island. The Holy see no longer acknowledged his power and declared war. Agostino, the chancellor of William, did great damage to the provinces of the church and the Pope absolved the king's subjects from their fidelity.

The holy see declined the king's proposals for an amicable arrangement; the Emperor of Constantinople sent a powerful fleet to operate against Sicily which met with a signal defeat when the king, at the head of an army, proceeded to Beneventum where peace was signed with the Pope and fresh victories were gained over the Greeks. By some this sovereign has been called the *great*, by others the *bad*.

His successor, William the good, refused a matrimonial union with the royal family of Constantinople and married a daughter of the king of England. He had the glory of settling the differences that existed between Pope Paul III and Frederick I, and prepared an armament against the Greek empire, then occupied by an usurper, who sued for and obtained peace. He married his aunt Constantia to Henry, the son of the emperor Frederick, and soon after died. By his will, and by the marriage contract, he transferred his rights to the Sicilian throne to Constantia and to her husband the German prince.

The nation, however, proclaimed and crowned king in Palermo, Tancred, Count of Lecce, the natural son of Ruggiero, but division existed among the Normans and in Puglia the count of Andria took the part of Henry, whose rights he sustained at the head of a numerous army which was beaten, and the count d'Andria slain; the emperor Henry invaded Italy, Tancred opposed his progress, obtained some advantages but being compelled to return to Sicily he died in 1194, leaving the crown to his son William.

The emperor Henry VI, a man of strong and determined character, subjugated by means of the Genoese and Pisan fleets, many places in Calabria, and took possession of Catania, Syracuse and Palermo where he and his wife Constantia were crowned. The young king William, who

possessed a part of the island, was betrayed, imprisoned, and sent with his family to Germany; the reign of Henry was short and stained with many foul deeds.

His son and successor Frederick II being a minor, the regency was entrusted to Constantia, his mother, a Sicilian by birth, and by her transferred to the Roman Pontiff Innocent III, but Marcovaldo de Tellendin, one of the foreigners who had been expelled by Constantia, aspired to the regency, placed himself at the head of an army which was destroyed in the plains between Palermo and Morreale. Marcovaldo continued the war and united the greatest part of Sicily under his orders. Frederick II at his majority repaired to Germany where he had to encounter wars and various vicissitudes which he succeeded in overcoming.

It is observed by de Gregorio, a celebrated Sicilian writer, that if it be true that the exterior of the person announces greatness of mind, this was clearly exhibited in the family of Frederick II. *This prince was bold and frank, of great valour and knowledge, of an amiable disposition, skilled in greek, latin, german, french and arabic. An Italian in his soul he was splendid, generous and full of courtesy.* Among his other endowments he possessed, as far as the times permitted, a knowledge of ornithology; he cultivated and encouraged science, public schools and literary men abounded, and a new translation of Aristotle appeared under his reign. His natural son Manfredi was learned in philosophy; though taken up with the cares of governement during the minority of Conradino, and in his absence from Sicily, he made several versions of the classics. In those days many Sicilians shone in the career of letters, and added lustre to the Italian language.

Manfredi, an intrepid and magnanimous soldier, struggled heroically against his adverse destiny; struck by the thunders of the Vatican, oppressed by the anathema launched against him by Pope Innocent, in vain he fought against the french arms with the courage of despair; betrayed, abandoned by his troops in the conflict, he fell in the plains of Beneventum.

Charles d' Anjou the brother of Louis IX king of France, through the intrigues of his wife who aspired to a crown, received from the Pope the investiture of the kingdom of Naples. Conradino, a valiant youth, supported his legitimate rights to the throne at the head of a numerous army, was defeated and on being given up to Charles d' Anjou was beheaded at Naples.

Freed from his competitors Charles enjoyed the fruits of his victory, but his measures in Sicily so exasperated the people that a conspiracy was formed by Giovanni da Procida, and at the *Sicilian Vespers* the french inhabitants of the island were put to death; the attempts of Charles to regain possession of the country proved fruitless.

To the Anjou princes succeeded Alfonso of Arragona; the Arragonese dynasty was supplanted by that of Spain, and the whole kingdom submitted to Charles V.

At the extinction of the Austro-Spanish dynasty, the house of Bourbon ascended the throne which it still occupies.

Ferdinand II the present king has abolished the feudal system in Sicily, the public works have been extended, roads opened throughout the island, the remains of antiquity preserved, the arts and manufactures improved, the lands divided and a wide field is opened to agriculture.

The climate is mild and healthy; the scirocco winds render the heat oppressive in the summer months, but they last only a few hours, generally from 12 till 3; the soil, extremely fertile, is covered with an almost perennial verdure.

The Sicilians are a perspicacious people, addicted to the arts and sciences; the amenity and mildness of the climate renders them of buoyant spirits, and inclines them to music, poetry and theatrical representations. In the magnificence displayed in churches, palaces and public works, they are not unworthy of their ancestors; pious and humane they have erected, even in the smallest cities, at their private expense, asylums for orphans, hospitals, hospices for the poor, and establishments of public instruction.

MESSINA (1)

Hotel de la Trinacria
rooms
4 carl

At the entrance of the straits two rocks, not far distant from the Sicilian shore, were in ancient times the theme of poets who were unable to explain the causes of great and memorable phenomena. Scylla is on the Calabrian, Charybdis on the Messina coast. In tempestuous weather the waves dash violently against Scylla, and the noise produced in the caverns at its base, resembles the howl of the dog or of birds of prey. The plains and hills running along the shore are covered with corn fields, gardens, vineyards, and olive trees. On the Calabrian coast the ebbing and flowing of the tide occurs four times in twenty four hours: at midnight, break of day, midday and sunset. At times the *Fata Morgana* is visible in the straits; on casting the eye over the shores of Calabria and Sicily, the sea seems to disappear and the whole channel to be filled with towns, mountains, plains, villages and men, producing an effect similar to the lands of clouds and fogs observed by Cook and La Peyrouse in the Pacific Ocean. The port is closed by an arm of primitive formation surmounted on the left by a citadel, built in 1680 by the german engineer Norimberg, by a lazzaretto, a light house, and the circular fort *del Salvatore*.

This arm, situated to the north east, constitutes the port of Messina. To the right entrance a line of buildings extends the length of a mile. It is flanked to the north by a fort called the *porta reale*, to the south by the *porto franco* built on the remains of the royal palace which was commenced by the viceroy don Garzia di Toledo.

Messina, one of the most ancient cities of this country, was named in very remote times Zancle, Orion, Saturnia.

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(1) *Hotel* Victoria, *Strada Ferdinanda, and Hotel of* Russia.

According to Thucidides and Pausanias it was once inhabited by the pirates of Cumæ, a greek colony near the present Naples. Diodorus relates that after the Peloponesian war in the LXXXIV Olympiad, 402 years B. C., some Messenians led by Anaxilas occupied Zancle and called it Messane.

Messina, situated at 38° 17 latitude and 33° 33 long. contains about 84000 souls; before the discovery of the Cape of Good Hope it was the emporium of the produce of India. Since the violent earthquakes of 1783 it has risen from its ruins; the streets are wide, well paved, straight and decorated with fine buildings.

The fountain of Neptune situated on the Quay, was built by Montorsoli a florentine; the base of the large octagon is supported by steps. In the centre stands a pilaster with four sea horses at the angles, and two large masks on the sides from which the water issues; the pilaster is surmounted by a colossal statue of Neptune holding the trident in his left hand, while the right is stretched out as if in the act of appeasing the waves, an image taken from Virgil; the sea monsters Scylla and Charybdis are bound in chains to two smaller pedestals.

Near this monument are the bronze statues of Charles III and of Francis I, and on entering the town there is another of don John of Austria, raised in memory of his landing at Messina after the defeat of the Turks at Lepanto; they are by the sculptor Calamech.

Churches — *S. Giuseppe* contains a painting of S. Joseph by Polidoro Caravaggio; a Madonna and S. Joseph by Riccio.

The Candelora a presentation at the temple by Alibrandi of Messina, one of the first artists of his age.

S. Chiara, a *Madonna degli Angeli* over the high altar by Catalano il vecchio. A Virgin at the foot of the cross, a *Madonna Immacolata* by Agostino Scilla. *S. Francesco d'Assisi* by Girolamo Fulco. At *S. Uomobono*, the painting representing this saint is by Alfonso Rodriguez, the Virgin and S. Albert by Scilla.

S. Elena and *Costantino*, S. Nicholas by Simon Comandè, Madonna and child S. Peter and S. Paul by Russo.

S. Elia: the oil paintings representing the acts of Moses, and the frescoes, are by Filocami.

S. Angelo de Rossi: the Madonna over the altar, the S. Michael Archangel are by the school of Polidoro; the fresco on the ceiling by Placido Campolo; in the vestibule corresponding to the Conservatorio delle sacre vergini, are remains of a pagan temple, now called *l' alemana* from having once belonged to the Teutonic order; it was decorated with subjects of mythology, and sacred ceremonies carved in marble, which have been transferred to the Museo Petoritano.

S. Caterina Valverde stands on the ruins of a temple once dedicated to Venus; the picture representing the martyrdom of the saint is by Menniti, the frescoes of the large chapel are by Filocami.

The fountain to the right of this church, with a statue of Ganymedes, is by Bonanno of Messina.

S. Filippo Neri: the pictures representing the saint and the *pietà* are by Barbalonga, the Madonna with S. John by Rodriguez, the Beato Valfré is a modern work by Forte a professor of the Academy at Palermo.

La Trinità, the holy Triad over the high altar is by Guinaccia.

S. Bartolomeo, the Saint by Commandé, the two half figures by Calabrese.

La Madonna dell'Indirizzo, situated near the porta nuova, contains an altar piece, a Madonna with S. Placido by Catalano il vecchio and a S. James by an unknown hand.

La Lampedusa, in this church are some beautiful frescoes by Paladino.

Chiesa dei Benedettini, the library of the convent contains some important manuscripts, rare codexes on parchment, and works of the early period of printing. The painting, in the refectory, of the Magdalen at the foot of the cross, is by Tiarini; a half figure of the same saint, and the flight into Egypt are by Rodriguez; the decollation of John the Baptist situated over the high altar is by Fulco, the martyrdom of S. Placido and the death of

S. Benedict, by Bova, the Magdalen at the foot of the Redeemer by Subba, the arrival of the Magii, placed over the high altar, of the Venetian school; the sacristy is decorated with fine marble and a beautiful ivory crucifix. The paintings on boards which represent S. John, the Virgin and child, are of the year 1200; the trittico preserved in the adjoining room and representing the transfiguration, is a splendid work by Polidoro. The view from the cupola of this church embraces the town, the neighbouring country and the romantic shores of Calabria.

Near the porta Zaeria is the *church of SS. Annunziata* which contains a painting of the Virgin on boards by Minichello Cardilo, and one of the Annunciation by an unknown author.

The *Gesù e Maria*, a large picture by Comandé representing the holy family, and the Madonna with Christ by Tancredi.

S. Paolino, a fresco by Tuccari, the altar piece by Quagliata.

The *Spirito Santo* is adorned with fine oil paintings, one representing the holy ghost by Riccio; the frescoes of the ceiling and oil paintings of the tribune are by la Falce.

In the church of *SS. Enno e Giuno* is an altar piece representing the Virgin by Riccio.

In *Santa Cecilia* a painting of the saint by Quagliata, considered to be one of his best works.

Santa Lucia contains a very ancient painting of this saint by Tommaso d' Arzo, and two by Antonello Riccio representing S. Placido and S. Nicholas.

Chiesa della Pietà, the picture representing the Pietà is by Barbalonga.

That of *S. Barbara* contains a painting by Quagliata of the death of S. Benedict, a nativity and S. Barbara by Paladino.

S. Michele, a Madonna by the school of the Antonii, painters of Messina; a S. Michael by Giannotte.

S. Lorenzo contains a fine painting of the Virgin by

Rodriquez, a Madonna with S. Antonio and S. Catherine by Simon Comandé.

The castello Gonzaga, built in 1540 by Ferrante Gonzaga under the reign of Charles V, offers a succession of fine views; to the right is the fortress of Castellaccio said to have been built by Orion and in later times restored by the viceroy Giovanni de Vega.

In the church of *Gesù e Maria* are oil paintings by Paladino and Crestadauro.

In the *Vergini riparate* a Madonna della Vittoria by Maffei, another by Menniti, this church is built on the foundations of a temple of Venus.

The *Chiesa di Maria* stands on the site of the temple of Jupiter and has several mosaic figures in the interior. It was restored after the expulsion of the Saracens by count Ruggero and in 1539 became a fortified place.

S. Cosmo de' Medici possesses the *probatica piscina* pronounced by connaisseurs to be the master piece of Rodriguez.

That of *S. Anna* a fine painting of the Immaculate Virgin by the Antonii, the Madonna with S. Bernard and S. Benedict by Bova, a painting on boards of S. Anne and the Virgin by an unknown artist, and a crucifixion in relief by Siracusa a sculptor of Messina.

The *Addolorata* a marble group of the Virgin and Christ.

The gallery in the palace of prince Brunaccini contains fine works by Comandé, Rodriquez, Onofrio Gabriello, Fulco, Maroli, Suppa, Scilla, Giannotto, Morrealese and other painters of the Sicilian school. Near this palace is another

Church of *S. Anna* with two paintings by Comandé, a holy family, and Christ fulminating the reprobate.

The University. This extensive fabrick was built on the designs of padre Masucci, a Jesuit, but only one of the three porticoes originally projected has been finished. The library contains about 20000 volumes, many of the early times of printing, editions of Homer, Petrarch, the

letters attributed to Phalarides, to Apollonius and Brutus, and many works of the XV century.

In one of the halls are several paintings of merit: a Transfiguration by Antonio Catalano il vecchio, a S. Francesco by Maroli, six half sized figures by Scilla the most remarkable of which is the announcement to Jacob of the death of Joseph; the martyrdom of S. Placido by Vanonbraken a flemish artist, the nativity of Christ by Polidoro Caldora, the murder of the innocents by Rodriguez, the Madonna, SS. Peter and Paul by Riccio, the widow of Naim by Menniti and others of the Messina school.

This university was suppressed in 1596 and reestablished by king Alfonso, but the city having in 1674 been declared in a state of rebellion to the Spanish government was deprived of its privileges and of the university. In 1838 the classes were reopened by order of the present king Ferdinand II.

In the strada S. Filippo dei Banchi stood the *temple of Castor and Pollux* now the church of *S. Febronia.* Being destroyed by earthquakes, houses were built on the ancient foundations.

The *Madonna del Carmine*, the altar piece by Polidoro, the frescoes and oil paintings by Tuccari.

Piazza del Duomo. In the centre is a bronze equestrian statue of Charles II, and opposite is *a marble fountain* erected on the designs of Montorsoli, a florentine monk, in the space of four years; it was begun in 1547. The base of the fountain is composed of four circular steps, on these are eight planes supporting eight sea monsters in black marble sustaining a cup with 12 angles filled with abundant perennial water, and on the sides are four colossal statues representing the Nile, the Ebro, the Tiber and the Camaro with emblems in bas-relief; the other sides are also decorated with bas-reliefs of mythological subjects. At the angles are half figures of Caryatides which sustain the vase and around its base, masks through which the waters flow. In the centre another winding vase is sustained by four Tritons and four masks give issue to the water; within the vase is a beautiful group consisting of

four naked Naiads holding another small vase which forms the base of a fine group composed of four dolphins, surmounted by four boys who support a globe on which stands Orion bearing a shield, the emblem of the city. In point of composition, correctness of design and delicacy of execution, this fountain is highly exteemed by amateurs of the fine arts. Beneath it there is an extensive subterranean gallery which leads to various parts of the town.

The *Duomo* or Cathedral is an edifice of the Norman period but the date of its foundation is uncertain, the front and three entrances are of the gothic style; other temples supplied the bas-reliefs of the central entrance which is enclosed within a pyramidal form of white marble, carved with various figures, and terminated on the sides by ten light pillars supporting small statues. On the architrave are a sitting statue of the Madonna and child, the statues of SS. Peter and Paul, all attributed to Mazzolo; the bas reliefs of the four lateral doors were executed by Bonanno on the designs of Polidoro.

The interior, in the shape of a latin cross, consists of three naves the largest being sustained by 26 monolith columns of unequal size; they are supposed to have formed part of the temple of Neptune, situated on the banks of the Pelorus, and to have been of Egyptian granite, but it is very probable that they are from Pargalia, near Tropea in Calabria ultra, about 50 miles from Messina, where the quarries are still open and the qnality corresponds exactly witht hose of the cathedral. It suffered greatly by the earthquakes of 1683 and was restored in a manner which stript the interior of its light and elegant forms; the length is 360 palms, the breadth 120 and the hight 92, the meridian was traced in 1804 by the Abbate Jaci, an astronomer of Messina. Near the right entrance is the statue of S. John Baptist supposed to be by Gagini the first sculptor of Sicily, it was placed here in 1525; the minor naves are sustained by fluted pilasters, each lined with 14 marble statues, 12 representing the apostles being situated in chapels of the corinthian order designed by

fra Angelo Montorsoli. On the right side is the mausoleum raised in 1656 to the archbishop Blasi, a work of Marabitti; near it are the statues of S. James the elder by Scalzo, and of S. Paul by Martino; near the door leading to the *Tesoro*, in a chapel with two columns decorated with arabesques and intaglios, is a statue of the *Vergine Immacolata* a work of the XV century. In the T are three tribunes inlaid with mosaic on a gilt ground, a work of the XIII century; in the tribune dedicated to S. Placido is a mosaic representing S. Gregory Nazianzenus with king Louis and his uncle the duke of Randazzo in a kneeling posture; the six niches of the chapel are occupied by six angels in bronze. In the large tribune is a colossal figure of Christ in mosaic surrounded by a chorus of angels with the virgin on one side, S. John on the other and at his feet, in a contrite and kneeling posture, Frederick II of Arragon, king of Sicily, his son Pietro, and Guidotto archbishop of Messina. The five steps leading to the altar are composed of agath and jasper; the altar is covered with agath, jasper, calcedonia, lapislazzuli worked in the form of vases, birds, leaves and flowers; the steps and the ciborium of the altar are enriched with gold, with arabesques and lapislazzuli; on the altar is a silver vase ornamented with gilt metal and precious stones and behind it a magnificent baldacchino 60 palms high called the *macchinetta* which is adorned with corniola, calcedonia, agath and jasper; the baldacchino is sustained by six columns inlaid with lapislazzuli, crowned with bronze ornaments and four gilt bronze pilasters surmounted by corinthian capitals. Under the baldacchino is a large half sized figure of the *Padre eterno* in the midst of cherubins, beneath this figure a painting of the *Madonna della lettera* supported by angels and seraphins; it is usually covered with a silver mantle scattered over with gems which, on solemn festivals, is replaced by one of carved gold adorned with precious gems, amongst which are diamonds, pearls, sapphire, rubies, in a great measure the gifts of sovereigns. Under the picture is a beautiful medallion by the celebrated Juvara of Messina expressing in bas-relief the embassy of the Messinese to the Virgin.

The intaglios in the choir were executed by Giorgio Veneziano, the frescoes by Quagliata; near the lower steps of the altar is a pillar of Sicilian agath beautifully spotted, nearly assuming the shape of the geographical map of Sicily.

The mosaic in the tribune of the Sacrament represents the Madonna and child surrounded by angels with Queens Eleonora and Elisabeth, the wives of Frederick and Pietro of Arragon, kneeling at their feet; the niches of the tribune round the altar are occupied by statues of angels holding baskets of grapes or sheafs of corn, and beneath by eight busts of prophets in relief, with eight oil paintings at the base by Fei of Florence. To the left of the T is a chapel dedicated to the Madonna della Pietà containing statues of a pietà, of S. Anthony of Padua and S. Peter all highly finished; the bas-reliefs on the sides of the altar relate to the passion of Christ; the one on the semicircular frontispiece represents the Madonna del Soccorso, S. Antonio and the Archbishop La Lignamine who erected this chapel in 1530.

The *Retana* tomb is by Bonanno, the mausoleums of La Lignamine and Bellovado evince the good taste that prevailed in the XV century. The chapel of the resurrection, decorated with pillars and arabesques, contains a statue of Christ risen from the dead by Gagini, and two busts of soldiers struck with amazement by Giacomo del Duca. Under the font of holy water is the fragment of a column with inscriptions to Esculapius and Hygeia, the tutelary divinities of the city, and to Antoninus Pius.

The statues of S. Peter by Montorsoli, of S. Andrew by Calamech, and two by Tedeschi are highly finished works; in the large nave are frescoes by Bova and in a colonnade is the celebrated marble pulpit attributed to Bonanno, in which the artist has skilfully executed intaglios of leaves and arabesques in high and bas-relief.

The sacristy contains a painting on boards of the assumption by Salvo d'Antonio, and four large works by Rodriquez. In the assembly room of the canons are various fine paintings by Quagliata, Rodriquez and the younger

Catalano, among which is a finely preserved flemish painting and a presentation by Alibrandi.

Beneath the Cathedral is another church built in 1638 and composed of three naves; at the end of the large nave is a very ancient oil painting of the Virgin; the ceiling is sustained by stone columns lined with stucco and painted in fresco by Bova; this subterranean church contains several tombs of ancient noble families.

In the Strada Ferdinanda is the *church of the Catalani* of the Doric order; on the small pilasters of the great door is an Arabian inscription taken from the sarcophagus of an Egyptian caliph; the middle nave is sustained by ten granite, the high altar by four marble, pillars.

The *Chiesa delle Anime del Purgatorio*, of an octagon shape, contains four large paintings by distinguished artists of the last century: S. Matthew by de Matteis, S. James by Pompeo Battoni, S. Gregory by Ricci a Venetian, a Pietà by Trevisani.

In a piazza with four marble fountains at the angles once stood the *Temple of Hercules*, erected by the Messenians on the occasion of the peace concluded with the Zancleans; it was subsequently dedicated to S. Michael, afterwards to S. John Baptist and was overthrown during the earthquakes of 1783.

S. Maria del Graffeo, known as the *Cattolica*, contains an elegant marble tomb of Leonardo Paté a celebrated Hellenist of Messina.

Near the piazza del Duomo is the *church of S. Niccolò* built by Calamech on the model of the Gesù of Rome, with five naves, two rows of marble columns and two of pilasters lined with marble and arabesques. The altar piece, representing S. Nicholas, is said to be of the Antonii school, the presentation by Catalano il vecchio, the chapel of the Madonna is decorated with pietre dure.

The *church of S. Domenico* contains works in sculpture and several oil and fresco paintings: the Nativity by Ricci, the saints round the Crucifix, a rare work of Polidoro, the assumption and Pius V by Tancredi, S. Domenico by Cesare da Sesto, the Madonna del Rosario by

Quagliata; the frescoes in the squares are by Bova, those of the choir by Tuccari, the statue of the Virgin on the high altar, the bas-reliefs representing the holy Trinity are by Gagini, the Cicala monument by fra Angelo da Poggibonzi; the convent contains some good paintings, the S. John baptizing our saviour is by Macchietta.

Church of *S. Francesco* or *Oratorio de' Mercanti.* The frescoes of the portico are by Tancredi, the altar piece representing the death of S. Francis is by Bartolomeo Schidone, the birth, the baptism and S. Francis putting on the monastic habit, are three fine works of Rodriquez, in the picture of the baptism the artist has painted himself and family. Opposite is a fine picture of the flemish school, by some attributed to Rubens, representing S. Francis throwing himself into a bush of thorns to avoid temptation. Opposite the altar S. Francis in the act of prayer by Scilla, the Madonna appearing to S. Francis by Vanonbraken,

The *church of S. Gregorio,* in the form of a greek cross, is lined with pietre dure and mosaics, the tribune and the high altar with agath and jasper; the painting of S. Benedict is by Ricci, the S. Gregorio by Barbalunga, the Virgin and S. Joseph by Guercino. In the chapel of the *Giambretta* is a mosaic of the Virgin and child, around the altar are several paintings on copper by Fei.

S. Maria di Basicò contains a nativity by Guinaccia, a resurrection by Rodriquez, a Madonna by Agostino Scilla, and the Magi by Comandé; the frescoes are by Tuccari.

In the *Chiesa di Montalto* are a fine holy family attributed to Titian, and a Visitation by Cardillo il vecchio.

Chiesa di S. Agostino, the statue of the Virgin and child, of a fine execution, is by an unknown artist, the nativity in the *Abate* chapel, the bas-reliefs and sarcophagi are by Bonanno; the painting representing S. Cono is by Suppa, the S. Agostino by Rodriquez; the windows to the north are in the early style of Norman architecture.

The *Monte della Pietà* contains frescoes by Tancredi, a half figure of Christ bearing the cross attributed to Vignerio, the altar piece to Guinaccia.

S. Dionigio: a SS. Peter and Paul by Polidoro, S. Dionigio by D'Anna, the Madonna della grazia of the Antonii school.

S. Gioacchino contains a resurrection of Lazzarus by Coserbrot, a small Albert Durer on boards, a nativity of the Venetian school, the shepherds by Tuccari, S. Carlo Borromeo by Barbalunga, S. Anne and S. Joachim by Rodriquez, S. Gregory by Quagliata and S. Ilario by Scilla.

In the *Chiesa de' Crociferi* are a S. Carlo Borromeo and a Madonna by Rodriquez, a resurrection of Lazzarus by Michel Angelo Caravaggio. In that of the *Teatini* frescoes by Suppa and Fulco, the birth, purification, presentation and assumption of the Madonna by Quagliata; the visitation by Paladino.

Chiesa della Pace, the frescoes are by Paladino. In one of the side chapels is a modern painting of Simon and Juda by Riccio; the picture of the rosary bears the date of 1489.

The *Chiesa Monte Vergine*, of a graceful style of architecture, contains some fine frescoes by Litterio Paladino and an altar piece by Quagliata.

S. Paolo, of a solid style of building, is ornamented with marble and choice pictures, the fall of S. Paul by Barbalonga, S. Benedict upsetting the idols by Scilla, the *ambasceria* by Catalano il giovane, the martyrdom of S. Placido, one of the best works of Maroli, the espousals of S. Catherine by Gabriele.

The *Rocca Guelfonia* existed at the period of the Carthaginian wars in Sicily, and was the residence of the kings of the house of Arragon, particularly of Constantia in 1284, the wife of Pietro d' Aragona.

S. Michele contains an Ascension by Barbalonga, and oil paintings in the tribune by Marolli.

S. Giovanni decollato a S. John Baptist by Caravaggio, S. Carlo Borromeo by Suppa.

S. Francesco d'Assisi: over the first altar to the right the Madonna with S. Stephen and S. Christopher is by Paladino, the S. Orsola by Suppa; in the following chapel is a painting by Catalano il vecchio, in the fourth a bas-relief

of the Madonna dello Spasimo by Gagini, in the fifth a statue of the Madonna and child by the same artist. A picture of the saviour by Antonii, a S Lorenzo by Rodriguez, the frescoes in the chapel of the Sacrament by Tancredi; the bas-relief on a sarcophagus situated behind the high altar represents the rape of Proserpine; within the arch is the tomb of Frederick III raised in 1554; the Cybo monument in the next chapel is decorated with statues and gems. On the left side of the church are paintings of S. Antonio by Catalano il vecchio, the Madonna and two saints by Aneimolo, the Madonna della lettera with S. Placido by Rodriguez, a S. Antonio by Catalano and the tomb of Balsamo erected in 1507.

The monastery of *S. Andrea Avellino* contains the following works: an *ecce homo* by Caravaggio, S. Gaetano and S. Andrea, Barbalunga; a holy family attributed to Albani, S. Andrea by Monosilio, the same saint over the high altar by Conca, the coming of the holy ghost, Guinaccino, the Madonna and S. Barbara, Stefano Giordano.

The *Chiesa de' Cappuccini*, situated on the top of a hill, commands from the east an extensive view of the country on the west the chain of the Monti Nettunii covered with pines, olive trees and vineyards, opposite, part of Messina, the port and the Appenines.

The church contains several pictures of merit: a nativity by Caravaggio, a Madonna and S. Francis by Feliciano called the Raphael of the Capuchins, a transfiguration by padre Umile of Messina who also painted the last supper now in the refectory, the *Stimmate* by Paladino, and several *trittici* by flemish artists.

In *S. Maria di Gesù inferiore* are the following paintings: a circumcision by Mitica, S. Catherine and S. Antonio by Paladino, the stimmate and vision of S. Francis by Catalano il vecchio, the descent of the holy ghost and the nativity, unknown; the arrival of the Magi by Camardo; the frescoes by Scilla in the sacristy represent S. Francis praying, and the Virgin surrounded with angels; a large oil painting by Rodriguez placed in the refectory represents the institution of the Eucharistic supper.

In the *Chiesa S. Orsola*, the picture of this saint with her companions placed in the midst of angels was painted by three distinguished artists of Messina, Scilla, Catalano and Fulco.

S. Maria Gesù superiore contains a fine marble statue of the Virgin by an unknown artist and two finely sculptured tombs, one by Staiti to his sons, the other to La Rocca a military leader, with an inscription to the celebrated Bardaxi. Near the convent are some remains of an ancient public bath.

Scala o Badiazza: a ruin of Gothic or rather of Christian architecture of the middle ages, was a church once dedicated to the Madonna della Valle. It consisted of three naves sustained by angular pilasters and was destroyed by the earthquake of 1783.

Private collections of Messina.

The cavaliere *Luigi Benoit* possesses in his cabinet a collection ornitologica sicula, and another of shells of Europe, India, America and Africa.

Sig. *Cacopardi* a splendid collection of greco-siculian coins, those of Magna Grecia both consular and imperial, consisting of about 4000 in gold, silver and copper; also a large collection of greco-siculi vases and some very rare shells.

Sig. *Giuseppe Longo* has succeeded in collecting many ancient coins of the whole of Sicily, a series of those of Magna Grecia, Syria, Egypt and Greece in bronze and silver, and several greco-siculi vases.

The walks round Messina present fine views in every direction. The hill on which the telegraph is erected, about five miles distant, is accessible by a carriage road and thence to the Pharos the distance is about four other miles. This Pharos or Cape Pelorus commands the opposite coast on which rise the broken perpendicular rocks of Scylla; amidst the immense blocks spread over the water appears the broken chain of the Appennine through the chasms of which flow the boisterous waves of

the Tyrrhenian and Jonian seas. The convulsion which separated Sicily from the mainland alluded to by Homer, Herodotus, Diodorus and Virgil, seems to have given rise to the names of *Reggio* in Calabria and to the *Ringo* a river near Messina.

JOURNEY FROM MESSINA TO CATANIA

	Posts	Miles
Scaletta . .	1. 1/4	10. 1/2
Agri	1. 1/4	10.
Giardini (1)	1.	9.
Giarre . . .	1. 1/2	12.
Aci Reale .	1. 1/4	10.
Catania. . .	1. 1/4	10.
	7. 1/2	61. 1/2

The distance between these two cities is 61 1/2 miles over a fine carriage road. At 10 miles from Messina is the convent of *Benedictines* called *S. Placido* of the doric order and in one of its long corridors is a bust of the Emperor Charles V who resided here when returning from his African expedition.

From Giardini, a road a mile and a half long leads to the ancient city of *Taormina* situated on the declivity of Mount Taurus from which or from the river Taureminius, now the Alcantara, its name is derived. According to Strabo it was founded by a colony from Chalcis about the XXXII Olympiad, 649 years before the Christian era. In the times of the elder Dionysius it was occupied by the Zancleans, was afterwards a confederate city of Rome and suffered greatly in the servile war; it was oppressed by Verres who publicly insulted and threw down the statue of Latona, became a Roman colony in the war between

(1) *From Giardini to Taormina* 1 1/2 *mile.*

Cæsar and Pompey, submitted to the Saracens, was taken by the Normans, and in 1410 was the seat of the *comitii* for the election of a sovereign. A small town and many ruins are now the only remains of one of the three principal cities of Sicily.

The limits of the ancient *Taurominium* extended from the church of S. Pancrazio to the declivities near the Catania gate; the Acropólis was on the north side beyond the hill called the *Madonna della Rocca*. It possessed a theatre, forums with piazze, gardens and porticoes, a gymnasium, thermæ, a stadium, temples dedicated to the Sun, to Venus, to the nymphs Melia and Lemura and to other divinities.

The present *Taormina* is situated on the declivity of the *Monte della Rocca* which is crowned by the ruins of an ancient castle; to the south are the rivers called the Fontana vecchia and the Decima. It is enclosed with walls which have two gates, one towards the Messina, the other on the Catania, roads.

The Theatre, one of the first in Sicily, was built in the hollow of two elevated rocks, a position which affords facilities for construction as the seats were cut in the solid rock and afterwards lined with marble; two external arches formed the entrance, a corridor following the semicircular line was divided into 10 *vomitorii* which communicated with ten outward doors, along the corridor were 36 niches four of which were surmounted by 5 columns which sustained the roof, the pit was divided into three rows of 9 seats each. In some of the broken seats greek inscriptions have been found which prove that the theatre is of Grecian construction. It was restored by the Romans and at later periods as is evident by the ruins, and finally destroyed by the Saracens. The following are its dimensions

Diameter	internal	palms	126
»	external	»	440
Semicircumference	internal	»	197. 9.
»	external	»	691. 1/2

The view from this spot embraces the chain of mountains which slope down towards the shore and finish with the snowy tops of Etna, the adjacent vallies and picturesque hills once the abode of the nymphs Melia and Lemura where their temples stood, Agosta, Syracuse, the Jonian sea, and a part of lower Calabria.

Within the town are ruins of a large building supposed to have formed part of the Naumachia, the cisterns of which are cut in the solid rock; one in the Capuchin convent well preserved is in length palms 128, breadth 48, depth 30, the waters were brought from the *Mogiuffi* springs 14 miles distant from the city through aqueducts cut in the rock or by means of arches built between the hills under the castle of Taormina and in other directions, the ruins of which are still visible; these waters supplied the town, the baths and probably the Naumachia.

Near the Messina gate are remains of a very ancient mosaic covering a large extent of ground under which are numerous subterranean passages, broken columns, capitals of white marble interspersed with bricks, and a tomb sculptured with funeral ornaments.

On the top of the hill called *Bagnuoli* are remains of a tomb once lined with marble in which lachrymatory vases and some small statues were found; two of the latter represented females, one advanced in years with the tongue hanging out of the mouth, the other a girl with fiery eyes and three openings in the mouth emitting flames. The adjoining grotto of S. Leonardo being filled with sepulchres was probably dedicated to *Venus Libitina*; the *grotta del giorno* near the shore is said to have been the habitation of the Nereids; the tubes that abound at this spot served to convey the waters of the aqueduct; here also are tombs and ruins of edifices, and the excavations made on this spot have brought to light greek and roman coins, lamps and various terra cotta works.

The *church of S. Pancrazio* beyond the Messina gate stands on the ruins of a temple dedicated to Apollo, and many edifices of the middle age are scattered over the

town; the principal ones are the Badia vecchia, la Casa del Duca and the ancient hospital.

The *Chiesa Madre* contains a picture *a tempera* of the XV century representing the Madonna, child, S. John and S. Joachin.

S. Agostino an ancient *trittico* behind the choir.

S. Caterina: a marble statue of the saint with the date of 1471.

The *Addolorata* an ancient trittico *a tempera* on a gold ground representing the visitation.

Mola, an ancient municipium of Taormina, is situated on a rock and surrounded with walls; the territory abounds with marble of various qualities.

Giardini (1): the coast of Giardini, Capo Schisò, *Riposto*, *Frezza* and *Lognina* is interesting from the mollusques and conchigliferi with which it abounds, some of which are found only in the seas of Sicily: *panopea*, *aldrovanesis*, *solen caribæus*, *radiatus*, *cardium crinaceum*, *lutraria elliptica*, *senoloides*, *pinna nobilis* and several others.

Two miles from Giardini is *Naxos* now *Schisò* situated on a peninsula and founded in the XI Olympiad, 736 years before the Christian era, by a colony from *Chalcis* in Eubea who raised a temple to Apollo Arcagetes to whom the Greeks offered prayers before setting sail; according to Thucydides this was the first city founded by the Greeks in Sicily. After its destruction by Dionysius of Syracuse the inhabitants settled on Mount Taurus.

To the right of the bridge of the *Acesines* is the road leading through Piedimonte, Bronte, and Adernò to Palermo.

Aci Reale (2): ten miles distant from *Giarre*, is a large well built town with about 20000 inhabitants; it is said to have derived its name from Acis, the lover of Galathea.

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(1) *Hotel Gagliano.*
(2) *Hotel dell' Elefante.*

It contains some manufactures and an academy which has furnished interesting materials to science and literature.

In the *Basilica of S. Sebastian* are some fine frescoes relative to that saint, others on the cupola representing the prophets Ezechiel, Daniel, Isaiah and Jeremiah, with some of biblical subjects by *Vasta*. In the *Addolorata* is an oil painting by the same artist.

The church of *S. Peter and S. Paul* contains a S. Antonio by *Patania*, and a S. Andrea by *Vasta*, a S. Peter unkown.

La Chiesa dei Crociferi: the Madonna della Grazia placed over the high altar and some fine fresco works are also by Vasta.

Chiesa del Suffragio: this church contains other fine frescoes and a Madonna and child, over the high altar, by Vasta.

A flight of steps leading to the shore is cut in the lava and it is easy to distinguish the various strata arising from Etna at various epochs.

At a distance of 2 1/2 miles from Aci is the *fonte di S. Venere*, a sulphureous spring issuing near the church from a circular well three palms in depth; it communicated by an aqueduct with the baths of which there still exist some ruins.

Between *Aci* and *Trezza* is the *grotta delle colombe* filled like the adjacent soil with volcanic substances such as feldspath and regular prisms. Towards the coast is *Trezza* opposite which are the rocks and island of the Cyclops, now called the *Faraglioni* where Ulysses is said to have killed the giant Polyphemus; the island is of nearly a round shape and upwards of a mile in circumference, with a deep crevice running from east to west; there are remains of a cistern and of buildings, to the south is a grotto open on two sides. The rocks are formed of prismatic columns of basalt symmetrically disposed in cones, the largest being 252 palms high. About a mile distant is *Aci Castello*, a castle celebrated not only for its fabulous antiquity but from having been defended in past

times by Artale d'Arragon. It stands on basaltic rocks which extend over a large space of ground, and is covered, like the isle of the Cyclops, with the volcanic substances of Etna.

Lognina, is said to be the port where Ulysses landed, though *Ptolemy* says he landed at *Odissea* near Castellazzo, called by Cicero *Edissa*, and by Gluverius the port of Ulysses to which he refers the following lines of Virgil Æn. lib. III.

Interea fessos ventus cum sole reliquit,
Ignarique viæ Cyclopum allabimur oris;
Sed horrificis juxta tonat Ethna ruinis.

CATANIA (1).

Catania, celebrated in the divers epochs of Sicilian history, was founded at a very remote period. Polyphemus and his Cyclops, the port of Ulysses, Thalia and her sons the Palici, stript of the allegories of fable, are historic truths. That Catania was inhabited by the Egyptian shepherds is proved by the obelisk and other Egyptian monuments that it contains while the remains of Cyclopean walls, the medals of Isis, Osiris and Apollo Arcagètes, unite the ancient to the greek colonies. Its first inhabitants were the Sicanians who, according to Diodorus, deserted the place in consequence of the eruptions of Etna, and in the environs or perhaps at the spot where Catania now stands, the Siculi formed a settlement under the guidance of their king Siculus, which existed till the III year of the XII Olympiad, 730 before Christ, when it was occupied by a colony from Chalcis under Evarcus, and called KATETNA'. It was governed by Charondas, conquered by Gelon of Syracuse, experienced vicissitudes un-

(1) *Hotel di Abate.*

der the first Dionysius, and was liberated by Timoleon. When occupied by the Romans the gymnasium was erected by Marcellus, and the city was subsequently decorated with a theatre, an amphiteatre, naumachie, thermæ, a forum, a circus and other edifices of which the ruins are still visible. In the middle ages it fell under the Saracenic, and subsequently under the Norman, domination. Destroyed more than once by earthquakes, the various strata of lava and subterranean buildings relate the vicissitudes of this city, so often buried under ground, which has always risen form its ruins. In 1169 and 1693 it was totally destroyed, but the energy of the people has again raised splendid edifices both religious and private, and opened fine streets defying fortune and the tremendous phenomena of a neighbouring volcano.

The present Catania, situated in 32° 46 long, 37. 29 lat, contains a population of 50000 souls; its territory, occupying a surface of 1332 square miles with about 340,000 inhabitants, is one of the most fertile in Sicily; it abounds with corn, oil, fruit, wine, almonds, pistacchi, soda, shumac, sulphur, hemp, cotton, silk, cantharides etc.

The Cathedral was built on the ruins of the one raised by Count Ruggiero in 1091; after the earthquakes of 1169 and 1323 the only parts of the building that remained were the absis, the internal walls, the chapels of the Virgin and of the crucifixion; the six granite columns of the façade are supposed to have formed part of the theatre, the bas-reliefs on the first lateral door are said to be by Gagini, the painting of S. Agata to the left is by Paladino, the holy family with S. John by Abadessa, the S. Francesco da Paola by Guarnaccia, S. Carlo Borromeo by Veneziano; the large fresco in the sacristy by Mignemi represents Catania destroyed by fire, and buried under the stream of lava of 1669, Etna, with the environs of the town, and boats at sea filled with people. The frescoes of the choir were painted in 1628 by Corradino, to the south are the tombs of Frederick II, and of his family, to the north that of Costanza, the daughter of Pietro IV of Arragon. The seats in the choir represent in wood carvings

the martyrdom of S. Agatha; in her chamber is preserved a half sized bust of this saint in silver gilt decorated with jewels presented by devout persons; the crown on her head is the gift of Richard Cœur de Lion when he landed at Catania on his way to Palestine.

A flight of 21 steps to the left of the chief door leads to the

Thermæ or *Bagno Achilleo*: at the foot of the steps is a corridor 64 palms long, 9 wide and 12 $^1/_2$ deep, built with lava stone and large bricks; to the left is a door, now enclosed in the church foundations, which led to the *stufe*; at the end of the corridor an arched door gives entrance to a room 9 palms long and 9 wide, communicating with other rooms and an aqueduct of which there remain about 45 palms; the breadth is 3 $^2/_3$, the depth 4 $^1/_2$ palms, there is still a current of limpid water supposed to be that of the Anemano; a room near the corridor, sustained in the roof by four pilasters 11 palms distant from each other, is of a square form of 46 palms and 12 high, the light coming from an opening in the centre; the walls are covered with paintings of vines and bunches of grapes with little cupids and other emblems. To the left are divers apertures communicating with the portico, and one with various steam or water ducts; these thermæ and many other antique monuments were discovered by the Prince Biscari.

In the piazza Bicocca two subterranean arched rooms separated by an arch may be seen in the casa Gagliani; one is surrounded with seats, the other, from the volume of water it contains, is used as a well; these rooms occupy together a space of 22 palms.

The *church of S. Agata* contains a santa Cecilia by Correggio.

On the *piazza del Duomo* is a *marble fountain*; the waters flow from two fountains which represent the *Anemano* and *Simeto* rivers. It is surmounted by an elephant of a single block of lava supporting an antique obelisk of red granite, supposed to be egyptian, and broken in several parts. In the first zone are four individuals without heads, and with only one arm draped from the

body to the knee, one holds a key; in the second division is a lion's body, a figure with a sheep's head, an Ibis and a sphinx; in the third an ox with a collar on the neck, a man wearing a crown with a mantle on the shoulders, the left hand leaning on the right knee and offering a vase with the right hand; in the last a ship with various figures. This obelisk and the elephant are supposed to have been raised in the circus.

The *Largo della Marina*, receives the waters of the Anenamo, mentioned by Pindar. It is now a public walk planted with trees, illuminated in the summer months and enlivened on thursdays and festival days by bands of music.

In the *Vico de' canali*, within the *Indirizzi* convent; is an ancient *Bath*. In the two first rooms is an aqueduct, one room is 15 palms long and 23 broad, the other of the same dimension. The *tepidarium* and *calidarium*, of an octagon shape, measures 22 $^1/_2$ palms diagonically and has a fine vaulted roof which receives the light from two apertures; a furnace at the end of the room communicated heat to the *sudatori*; to the right is a small bath; the lead tubes that belonged to these *sudatori* are preserved in the Biscari museum.

Under the ancient city walls is a spring called the *Botte d' acqua* which was buried by lava during the eruption of 1669 and found after various excavations; the steps leading to it are cut in the lava.

The *Madonna dell'Ajuto* contains a chapel in imitation of that of the Madonna at Loreto.

S. Chiara: frescoes by Sozzi and a S. Lorenzo painted by Vasta.

The *piazza S. Filippo* is of a square well designed form and decorated with a portico of 32 marble columns found amongst ruins on the site of the S. Augustine convent.

In *S. Maria della lettera* is a painting of the Madonna by the brothers Catalano.

The *Arch of Marcellus* had a double row of buildings, one of lava stone, the other of bricks with two façades from east to west, the jambs being of corinthian marble; the base alone remains.

The *Chiesa di S. Benedetto* contains a portrait of the saint by Borremans, the guardian angel by Desiderati, and frescoes by Tuccari.

In the *Strada del Teatro* are ruins of the *Theatre*; the steps leading to it are under a roof formed of large bricks, partly covered; it was built of blocks of lava with three rows of corridors leading to the orchestra and to the first and second divisions of the ceiling which were sustained by a colonnade; there are several niches and a large basin lined with marble, and a subterranean aqueduct built of calcareous stone. In a room behind the *scena* are remains of stone seats lined with marble and of two flights of steps that led to the *cunei*; the pavement consisted of white marble mingled with rosso antico; the other parts of the edifice are either destroyed or buried under the street. The internal diameter is 99, the external 399 palms, the internal semicircumference 155, the external 626 palms. The inscriptions, statues, and columns found in the ruins are now placed in the piazza marina, in the casa communale, and six of the columns near the façade of the cathedral; some are dispersed in various collections of antiquities and several are in the museum of the prince of Biscari.

The ornaments, corridors, and portico render it probable that the theatre was built by the Romans; the restorations were posterior to the third century, and an inscription found on the spot, which is now in the Biscari museum, tends to prove that they were made under the reign of the sons of Constantine.

The *Odeon* is well preserved, and is of the following dimensions:

External length, palms	»	167.
Internal » »	»	55.
Semiperimeter, external	»	262.
internal	»	87.

The western stair case of the theatre communicated with the Odeon which had two rows of seats, a single entrance and an orchestra; the rooms with vaulted roofs were 17 in number, 11 of which are now inhabited, the apertures

of each room are 21 palms high and 9 wide excepting the central one which is 1 $^1/_2$ palm larger and received the light from the upper part.

The *Augustine convent*. The ruins on which this convent is in a great measure built, and the quantity of antique objects found here by the principe di Biscari and now in his museum, lead to the supposition that this was the site of the *curia* and *basilica*; the columns that decorate the piazza S. Filippo were found within this convent prior to the earthquake of 1693.

S. Maria Rotonda. This large octagon building, converted into a church, is supposed to have formed part of some extensive thermæ, others of the same style in the vicinity having been found under the Benedictine piazza.

In the strada S. Antonio n. 4 are ruins of an ancient bath with rooms and steps; the thick walls, water pipes and a pavement of white mosaic are still visible.

The *Forum*, situated in the yard of S. Pantaleone, formed a square with buildings sustained on the second story by pilasters. On the first now called the *grotte di S. Pantaleo* are several roofs and a worked lava pavement, now used as shops; the remains of steps that led to the second story still exist, the ten rooms that are preserved are now used as habitations.

The *Monastero della SS. Trinità* contains a S. John Baptist by Sozzi, a S. Benedict and a deposition from the cross by Vito d' Anna, a S. John Evangelist by Conca.

The *Benedictine church and monastery* were rebuilt in 1735: the church contains the following paintings: S. Gregorio over the right altar by Camuccini, the martyrdom of S. Placido and S. Flavia by Campolo, S. Benedict by Cavallucci, Tobias liberated by the angel and the institution of the Benedictine order in the sacristy, by Novelli. The sculptures in half relief of the choir, representing biblical subjects, were designed and executed by Bagnasco; the organ resembles less a simple musical instrument than a complete orchestra being composed of 2916 tubes which imitate, when in motion, the sound of the voice; the wind and corded instruments have modulations that

would be attained with difficulty by the most skilful *artistes*. It is the work of Donato del Piano who, by dint of genius, completed this wonderful organ in the space of 12 years. The meridian was traced by the celebrated professors Waltershausen and Peters. In the sacristy are numerous rich works embroidered with gold and silver; amongst these are the church decorations in silk, intermixed with weavings in gold, a gift of Queen Blanche; a gold reliquary decorated with gems is said to contain the nail which pierced our saviour's side; it was presented by king Martino. The terrace over the cupola commands a fine view of Etna with a part of the surrounding towns and country, Centorbi, Capo di Agosta, S. Croce and a great part of the Jonian sea.

The *Grande Ospizio*. In the church are two chapels with four verde antico columns that sustain the tribune; the S. Francesco Xaverio baptizing a moor is by an unknown author; S. Francesco Borgia by Tancredi, the Madonna, unknown; S. Francesco Regis by Luca Fonti and S. Stanislas by Tuccari.

The *Franciscan convent* contains the picture representing the Saint by Ganzi, and a holy family by Serenario.

In the *Piazza Stesicora* is a statue of Ferdinand II by Cali; many sepulchral inscriptions have been found on this spot which probably was a burying ground of the ancients.

The *Amphitheatre* is supposed to have been built by the roman colony established by Augustus; on the introduction of christianity into Sicily the materials were used for the city walls, and those that remained were applied by count Ruggero to build the cathedral; the shape was elliptic, the walls and pilasters were of square lava blocks, the arches were composed of brick work, the cornice was of the doric order. The only parts of this monument hitherto excavated are a part of the external wall, three arches that sustained the upper order, square lava blocks, the lower gallery, pilasters, a covered circular passage, ruins of seats and of an aqueduct; the remaining part of

the circumference is buried under the Vico della Neve, the hospital of S. Marco, the piazza Stesicora, the S. Carcere and Penninello streets.

Chiesa di S. Carcere. The great door is of the strange symmetrical style of the XI century, the architrave is sustained by four rows of pillars and the same number of pilasters; on the summit are eight small basements surmounted by sculptures of various animals, and at the extremity is a statue of Frederick of Swabia seated in a curule chair; these animals representing a tiger, a lion a monkey, an eagle and others, are emblems of the character of Frederick; the pillars are of the gothic style, the arabesques and ornaments of greek sculpture; near the right entrance is a small room said to have been the prison of S. Agatha, and near the door is the chest in which her remains were deposited; her missal and prayer book are preserved in the church; the painting over the high altar representing S. Agatha led to martyrdom bears the following inscription:

Bernardinus Niger Græcus faciebat 1388.

In the church of the *Minori Osservanti* is a cenotaph supposed to have contained the body of S. Agatha when it was taken to Constantinople. It is of calcareous stone, with bas-reliefs representing soldiers after a battle, a candelabre, two griffins with two latin crosses on the cover and a gothic tomb with the figure of the saint inscribed with gothic characters.

Chnrch of the *Minori riformati.* At the right entrance is a picture representing the Madonna della Seggiola with this inscription:

Antonellus Messenius de Saliba hoc fecit opus die 2 *julii* 1497.

The marble statue of the Madonna and child, over one of the altars on the right, is attributed to Gagini who executed the door of the Paternò chapel which is in the

gothic style with small pillars at the angles; the bust of Paternò is said to be by Buonaroti.

Temple of Ceres. The ruins consist of a wall that supports a flight of steps; the remains of foundations under the bastion and those of an aqueduct are supposed to have belonged to this temple. A small marble bas-relief found in these ruins, and now in the museum of the Benedictine monks, represents a sitting figure with emblems of Ceres, such as a basket filled with sheafs of wheat resting on the knees; on the fragment of a lava cornice of the doric order is an inscription interpreted as follows:

Catanæ Cereri sacrum.

To the west of the gardens belonging to the Benedictine convent is a part of

The *Aqueduct* which branches off in three directions, and once conveyed the waters from Licadia to Catania a distance of 16 miles, partly through arches and partly underground. From Licadia it passed through Civita and Valcorrente where it received other springs, the Misterbianco and the Tindaro waters; from the contrada Sarno near Valcorrente, the channel was about palms 2. 3. 6 wide and 2. 6 in height; the waters passed through sixty arches 37. 6 palms high; some ruins of this aqueduct still exist between Licodia and Civita, part underground and a part on arches, and on to Valcorrente in the lava stone; the subterranean channel passes near Misterbianco; six arches, four entire and two in ruins with other fragments have been excavated in the contrada Sarno.

In various parts of the town and environs lava tubes belonging to the aqueduct have been found; in some more elevated points ancient wells dug to a great depth in the lava still exist with others in a sandy soil built with cylindric tubes of burnt clay.

Catania contains museums, libraries and private collections of antiquities, fine arts, and natural history; of some of these we shall give a brief description.

The *Biscari museum*, opened to the public in 1758,

contains a collection of interesting monuments formed by the prince Ignazio Biscari and consisting in a great part of those found during archæological researches in various parts of Sicily and principally in Catania.

In the two court yards are sarcophagi and half-reliefs of the lower ages, in the centre is the statue of the prince, and those of Cleopatra holding the aspic, of Lucrezia in the act of stabbing herself, various busts of celebrated Catanese, marble and granite columns and vases. The yard is paved with fragments of the pavement found in the ancient forum.

The adjoining room contains utensils, idols, various bronze, silver and copper articles interesting by the variety and beauty of the designs. Among the bronzes are figures of Adonis, of a wrestler, a drunken Faun, Antinous, Julius Cæsar, and statues of Venus, Hercules, Mercury and Apollo.

In the *gallery* are a beautiful colossal marble torso found in the forum said to be by a greek sculptor, quantities of statues and busts, the walls are lined with inscriptions and mosaics. One of the finest statues is that of a female Centaur in the act of running, unique in its kind, and *Pantasilea* falling mortally wounded from her horse. The roof is sustained by columns with capitals and architraves, some with funerary emblems and amongst these a Nereid, conquered by Hercules, which belonged to the theatre. An urn found at S. Filippo d'Argirò has the following inscription on the base of the pedestal

Diodorus Apollini

which renders it probable that it contained the ashes of Diodorus of Argira; amongst other marble monuments are quantities of roman weights, serpentine and granite columns.

The five following rooms are filled with interesting objects: the *first* with rare vases found at Camerina, Girgenti and other places in Sicily and statues of Venus, Diana, Ceres, Hercules, Apollo and a very ancient figure said to be from Egina.

The *second* contains objects relative to natural history; shells, corals. crustacea, fish etc.

The *third* a variety of marbles, two small columns of lapislazzuli, stalactites, quartz crystal, volcanic productions of Etna and of other extinct Sicilian volcanoes.

The *fourth* various sorts of amber, of marine organic fossils, and remains of elephants.

The *fifth* monsters of the human and brute species, animals embalmed and a small mummy.

The *sixth*, fire arms of the early period of invention.

The *seventh*, armour of men and horses in the middle ages.

The cabinet of medals preserved in the palace consists of 1000 consular coins many in silver, 4800 Roman Imperial coins nearly all copper, others of the kings of Syria, a collection of imperial coins struck in the greek and latin provinces, some Arabian, several Sicilian, 1500 of the lower ages and many intaglios.

In one of the rooms are more than 60 paintings on boards by Polidoro, in another two warriors by Rubens, and several landscapes of the Neapolitan school.

The cabinet of professor *Gemellari* contains objects of geology collected in Sicily, actual and fossile shells, a painting by Tintoretto, a bust of S. Barbara by Caracci, a Lot by Pietro di Cortona, six hermits by Salvator Rosa, a sketch of the Madonna della Seggiola attributed to Raphael and a collection of insects.

Gabinetto Scuderi: a collection of 200 paintings, amongst which a Madonna and child by Tintoretto, a holy family, Caracci; two landscapes by Salvator Rosa, a head of Christ crowned with thorns by Caravaggio, a Madonna by Sebastiano of Venice, and a fine collection of 3000 engravings with many sketches by Menzoli, Ribera, Maratta, Polidoro, Salvator Rosa and others. In addition to these many ancient terra cotta works, amber, and objects of natural history.

The *University*, founded in 1444 by king Alfonso and protected by most of his successors, is a fine building with a portico the arches of which are sustained by pilasters.

The *Cabinet of Medals* contains a series of gold, silver and bronze coins, some not published, of great interest in archæology; the greater part of these medals were left to the university by Bishop Ventimiglia in 1783.

The *Library* consists of 4000 volumes amongst which are several works of the early periods of printing: a *Storia di Troja* of 1498, the *Pamphiton Siculum* of Cupani, *Aulus Gellius* of 1462, *Seneca* 1475, *Quintilian* 1471, the *Capitoli del Regno* printed at Messina by Andrea of Bruges in 1497, a *Horace* of 1470. It also contains the autograph of the *Orto secco* of Cupani and a codex on parchment in semi-gothic characters under the title of *Consuetudines civitatis Cathaniæ.*

The *Accademia Gioena*, placed in the building, was founded in 1824 and has published highly interesting memoirs in literature and science.

Cabinet of natural history: various collections of mineralogy, of organic fossils, lava, and volcanic substances of Etna and of the extinct volcanoes in Val di Noto, and the tooth of a mastodontes, are donations by various distinguished professors. The *Gioena* collection is composed of lithological productions of Vesuvius amounting to upwards of 1100 samples, 190 minerals of the Eolian isles, a series of rocks from Etna and the extinct volcanoes of the Val di Noto, 773 samples of Sicilian minerals exclusive of volcanic substances, 168 varieties of Sicilian marbles, a mineralogic collection of other countries in number 150, samples of Sicilian jasper and agate, primitive and other rocks, petrified woods, organic fossils, shells amongst which a series of microscopic ones, dried fish, birds' nests with eggs, 440 samples of various coloured amber, 112 of amber filled with insects.

The *Alessi collection* contains three cabinets of medals, one of greco-siculi cameos, idols, greco-siculi vases, minerals and various sorts of shells.

The *Gagliani cabinet* is enriched with 2000 greco-siculi, punic and phænician coins.

That of the *Cavaliere Recupero* contains a collection of siculi coins in gold, silver, bronze, and copper of Im-

perial, Norman and Sicilian medals, some greco-siculi figured vases, various minerals and other objects of natural history. In the picture gallery are a S. Lucia, S. Francesco, S. John, S. Rosalia by Novelli; a satyr embracing a nymph attributed to Annibal Caracci, a Madonna by Polidoro, a S. Catherine school of Leonardo da Vinci and several of the flemish school.

Museum of the Benedictines: the library consists of about 20000 volumes with numerous manuscripts, a bible with gold miniatures, the rules of the Benedictine order in the Sicilian dialect, an old codex and about 3000 parchments in the archives. The museum comprizes five rooms. In the first are 80 greco-siculi, roman and etruscan vases, many figured vases and terra cotta idols. In the second objects of natural history; in the third manufactured works of the middle ages; in the fourth, fire arms, weights and measures, ancient machines and instruments, lead and steel works; the fifth contains greek and latin inscriptions, bas-reliefs of Polyphemus blinded by Ulysses, the supper of Trimalcio, a Bacchanalian feast, cameos, medals, shells, and minerals; the pictures represent a deposition from the cross by Polidoro, a S. Catherine by Paolo Veronese, works by Novelli, Rubens and Tuccari, *trittici* and *dittici* of the Byzantine school, cartoons of the death of Christ by Polidoro, of S. John Baptist by Guercino.

The *Maravigna cabinet* contains a general geological collection, one of Sicilian and other shells amounting to 1500 species, a complete series of Etna minerals and rocks, some minerals of Latium, of the extinct volcanoes of the Val di Noto and the Eolian isles.

In the *Bruca gallery* are various paintings on boards of the XIV century, a Madonna by Paolo Veronese, a Fortune by Rubens, a Madonnna by Guido, a portrait by Ribera, a flagellation, a S. Jerome and S. Peter attributed to Pietro Perugino.

The gallery of *Prince Valsavoja* contains abont 100 pictures several of which deserve the attention of the artist and connaisseur. Catania manufactures silk, cotton and female ornaments of amber of which 120 varieties of different gradations in colour are found on the shore.

ETNA.

This celebrated volcano is upwards of 10000 feet in height measured from the level of the sea, and 180 miles in circumference. From the base to the summit it may be divided into four regions; the first called *Piedimonte* covers a space of about eight miles and displays meadows, vineyards, villages, towns and country houses; the second region the *selvosa* or *nemerosa* is about five miles in extent, the slopes are rugged, covered with rock and secular trees such as the pine and ilex; the ancient lava having, in the course of ages, become a vegetable soil produces flowers and aromatic plants. The third region, the *scoperta* covers a space of three miles; the fourth, the *deserta*, on an extent of three other miles is prolonged to the summit, the seat of eternal snow, the soil consisting of scoriæ and ashes, and leading to the platform in the centre of which is the crater, six miles in circumference constantly emitting smoke, black sand, stones and ashes.

The first region, taking Catania as the point of departure, may be said to comprize a space of twelve miles. At *Fasano* is the lava formed by the eruption of 1381 in the strata of which are traces of vegetables and organic fossils. It follows on to *Gravina*, *Masaluccia*, *Torre del Grifo* situated on the lava of 1535 to *Nicolosi* still the seat of eruptions, and to the *Monti Rossi*, situated in a large sandy plain which sprung up during the eruption of 1669 when the stream of lava issued from the base of Etna and followed a course of fourteen miles to the sea near Catania. Under the *Monti Rossi* are grottoes in the vicinity of which once stood the *Benedictine monastery* built in 1156 by the Conte di Policastro, the nephew of Count Ruggiero, and a small town named *Guardia* destroyed by an eruption.

At this point commences the second region, deprived of water and covered with oak and fir trees of large pro-

portions. The first station is at the *Grotta delle capre*, capable of containing but few individuals, thence after a further ascent at the *Casa degl' Inglesi* consisting of three rooms, a kitchen and stable built in 1810 when the English army occupied Sicily; the third and fourth regions are comprized within the ascent from this spot to the crater whence in serene weather the view extends over the whole of Sicily, the islands along her coasts, and Malta.

The mountain which has the form of a cone embraces other mountains. At the base of the crater, on the eastern side, are remains of the *Torre del Filosofo* which has given rise to many fables; by some it was a temple erected to the nymph Thalia, the mother of the Palici, or to Vulcan; by others it was the residence of Empedocles in his excursions to Etna from which circumstance its appellation is derived; it has been ascertained by *Gemellaro*, a celebrated naturalist of Catania, that it was an altar of a Roman construction raised to Jupiter,

The spot called *Tre Castagne*, situated on a volcanic mountain, is one of the most interesting points of the Etnean regions. Numerous green vallies are interspersed with mountains and hills sloping to the foot of the majestic volcano and terminating in plantations of olives, corn, vineyards and fruit trees.

Since 1804 the ascent to Etna has become easier than that to Vesuvius, the principal obstacles having been removed under the direction of *Gemellaro* the naturalist already mentioned, but in undertaking this ascent in the latter part of summer it is necessary to provide proper clothing, the temperature being sucoessively that of the torrid, the temperate, and the icy zone. It is necessary to leave Catania at an early hour so as to reach the *Casa degli Inglesi* before sunset, after midnight to set out for the summit in order to arrive in time to view from that height the sublime spectacle of sunrise; the return to Catania may be easily effected in the second day.

The number of these eruptions down to the present day amounts to 75, twelve of which are prior to the Christian era. The most remote eruption recorded in history and mentioned in the Argonauts of Orpheus was that of the heroic times, and Thucydides speaks of those that occurred at the period of the early Greek settlements in Sicily; of those that followed the reader will find a statement in the following

CHRONOLOGICAL TABLE

	Epochs	*Places and direction*
N.1.	Under the Sicanians,	From the sides of Etna.
2.	750 years later.	
3.	477 years B. C.	
4.	427 — —	
5.	396 — —	From the summit, the lava passing between Capo Schisò and S. Tecla.
6.	350 years after the foundation of Rome.	
7.	600 — —	
8.	Under the Consuls M. Emilius and L. Orestes.	
9.	637 after the foundation of Rome.	
10.	Shortly before the war between Cæsar and Pompey.	
11.	Before the death of Cæsar.	

	Epochs	*Places and direction*
12.	During the war between Octavian Cæsar and Sextus Pompey.	From the sides of Etna.
13.	A. D. — 40	
14.	At the period of Vespasian.	
15.	A. D. — 254	
16	— — 420	
17.	— — 842	
18.	— — 1169	
19.	Under Frederick I	
20.	A. D. — 1285	Towards the east.
21.	— — 1323	
22.	— — 1329	By the the Musarra rock to the east crossing the lands of *Aci* in the direction of Catania.
23.	— — 1333	
24.	— — 1381	From Gravina to Fusano.
25.	— — 1408	From the crater, three miles above S. Nicolò where nine mouths opened.
26.	— — 1444	
27.	— — 1446	The current opened in the Musarra rock.
28.	— — 1447	From the crater.
29.	— — 1536	After its emission from the crater the lava divided into 12 streams between the Monte Manfrè and Vitieri: in its descent it took first to the east, then to Randazzo and the south.
30.	— — 1537	From the Sparvieri hill by S. Nicolò, Nicolosi and Monpelieri.
31.	— — 1566	
32.	— — 1567	
33.	— — 1578	
34.	— — 1579	

	Epochs		Places and direction
35.	A. D. —	1603	From the crater —
36.	— —	1607	From the crater to the east, and from the sides towards the west.
37.	— —	1610	From the sides towards the west.
38.	— —	1614	From the crater and the sides by Randazzo.
39.	— —	1634	From the sides, dividing into two branches, one towards the south, the other to the east.
40.	— —	1643	From the sides.
41.	— —	1651	d.°
42.	— —	1669	From the sides, running first south, then east, destroying many villas, various towns and villages, viz: Monpelieri, Misterbianco, S. Pietro, Campo rotondo, Torre di grifo, and passing over the walls of Catania. It did immense damage to this city.
43.	— —	1682	Commenced at a short distance from the summit, followed on to the east, and stopped at the Musarra rock.
44.	— —	1688	From the crater, bending to the east, filling up three miles of the Valle del Bue.
45.	— —	1689	The lava issued from the sides of the mountain near the Valle del Bue towards the east, and stopped in the large valley called the Macchia near *Mascali*.
46.	— —	1693	From the crater. This eruption is celebrated in Sicily. It was accompanied with earthquakes which destroyed 60 towns particularly Catania.
47.	— —	1694	Issued from the crater.

	Epochs	Places and direction
48.	A. D. — 1702	By three mouths on the eastern side; the lava dividing into several branches took the direction of the Valle di Calenda on a space of three miles.
49.	— — 1727	From the crater and proceeded to the west.
50.	— — 1732	From the crater to the west.
51.	— — 1735	From the crater by three branches towards Mascali, Linguarossa, and Bronte.
52.	— — 1736	From the crater.
53.	— — 1744	
54.	— — 1747	From the crater to the east into the Valle del Bue.
55.	— — 1755	From the crater and sides forming two currents, one to the south, the other to the east. In the plain behind the rock of Musarra another crater opened from which a stream of lava issued.
56.	— — 1759	From the crater and sides running through the valley of Trifoglietto.
57.	— — 1763	From the sides at the spot called *Tacca del Barile* towards the east.
58.	— — 1776	From the sides at the place called the *Pomici* following the direction to the east, south and west.
59.	— — 1780	From the crater and sides running to the west and east.
60	— — 1781	From the crater and sides towards the east and ending in the Valle del Bue.
61.	— — 1787	From the crater and sides flowing south and south east.
62.	— — 1792	From the crater and sides, taking various directions by Adernò, the Valle di Trifoglietto etc.

	Epochs	Places and direction
63.	— — 1798	From the crater.
64.	— — 1799	d.°
65.	— — 1800	
66.	— — 1802	From the crater and sides to the east.
67.	— — 1805	Within the crater to the east.
68.	— — 1809	From the crater and sides in various directions.
69.	— — 1810	From the highest crater with an emission of flames.
70.	— — 1811.	From the sides in different directions.
71.	— — 1819	
72.	— — 1831	In the interior; the lavas that issued followed to the north.
73.	— — 1832	From the sides at *Manca del Sorbo* in sundry directions.
74.	— — 1838	Towards the *Torre del Filosofo* and the south east.
75.	— — 1842	Into the Valle del Bue.

JOURNEY ROUND THE SIDES OF ETNA.

At a distance of 4 miles from Catania is *Misterbianco*, a town of about 4000 inhabitants. To the left on Monte Cardillo are ruins of a triangular monument, altogether unknown; on the opposise mountain are those of an ancient square building.

Paternò, 7 $^{1}/_{2}$ miles from the above place, contains a population of about 14000 souls. In the opinion of Cluverius, Paternò is the great Hybla mentioned by Thucydides, Pausanias and other greek historians, a fact confirmed by the ruins existing in its vicinity and the

topographical position of Hybla, situated on a mountain 12000 paces from Catania with the adjacent lands. The honey of its fields was celebrated and the goddess Hybleia was held in veneration. The river *Symettus* near Paternò is now the *Giarretta*. At a spot called *Bella Cortina*, three miles from the town, are ruins of a sumptuous bath consisting of aqueducts, basin and rooms; the walls are built with large square lava blocks, the central room, though square, terminating in a cupola.

Not far from Paternò is a grotto called by the Sicilians the *grotta del fracasso* from the noise produced by the melting snows of Etna which issue at a distance of 110 paces and form a swamp that renders the air unhealthy.

The environs of Paternò abound in ferruginous and sulphureous springs. The Maimonide fountain countains particles of iron; the S. Blasi valley alabaster of various colours. The tusk of a Mastodontes 9 palms in length, now in the Gioena museum at Catania, was found in the calcareous grounds of Paternò.

At a distance of 6 $^1/_2$ miles is *Licodia* situated on the top of a hill opposite the majestic Etna; the population is about 5000. It is supposed to stand on the ruins of Eubea, a city built by the Leontini, which no longer existed in the times of Strabo. Near this town is an antique square basin called the *Capo d'acqua* with abundant springs and four arcades formed of large square lava blocks through which passed the waters of the aqueduct that supplied Catania.

Six miles further is *Adernò* population about 11000 situated on the sides of Etna and so called from a Norman castle once inhabited by the Norman counts, but no longer the seat of a baronial court. It is now a prison for malefactors; its only remains are a tower. This town contains some fine buildings decorated with lava columns. The ancient *Adranum*, according to Diodorus was built by Dionysius in the I year of the XCV Olympiad, four centuries before the Christian era and was so called from *Adranus*, the father of the Palici to whom a sumptuous temple

was dedicated; the worship of this god was secret. Of this temple there remains a fragment composed of square blocks of enormous size and near it are ruins of a bath, of an ancient edifice on which stands the church of *S. Maria la scala*, and a portion of the city walls composed of square lava blocks each 14 palms broad; these walls were fortified with small square towers. The country about Adernò is very fertile; numerous springs in their descent from Etna meet with blocks of lava and form beautiful cascades. To the west of the town is a bridge built with lava blocks without cement called *Carcaci*, extending 200 paces to the banks of the Symettus; it was built during the servile war.

Bronte, 12 miles from Adernò, population 8870. This name is said to be derived from one of the Cyclops or more properly from the thundering noise of Etna. This town with that of Maniaci constituted the Duchy granted by Ferdinand I to Lord Nelson.

Maniaci, 7 miles from Bronte, is situated near an ancient city founded by the Bizantine general Maniaces of which the church alone remains. It is of the gothic style, the arches form an acute, those of the nave an obtuse, angle; the eight columns have capitals ornamented with leaves. It was built in 1114 by Margaret, the mother of William II.

Randazzo, 12 miles from Bronte, with 5220 inhabitants, is the ancient *Tissa* mentioned by Ptolemy, a small town still preserving its ancient walls. The castle and the church of Santa Maria are in the Norman style, the door and arches of the portico have acute angles, the door is decorated with light columns and bas-reliefs, the portico surmounted by two towers. The church was founded by Giovanna di Randazzo, and contains some fine paintings representing the martyrdom of S. Peter, that of S. Andrew and an Assumption by Velasquez.

Near the village of Malvagna, six miles from Randazzo, is a chapel of the Byzantine style, of a square form terminating in a cupola, three of the sides being semircircular with four arched windows; several tombs have been found in the rocks situated near the town together with

medals, utensils, iron and bronze urns and terra cotta works. The woods of *Ragabato* and *Linguarossa* abound in game.

Linguarossa contains about 4000 inhabitants.

Piedimonte 3300, and is 16 miles from Randazzo, 9 from Giardini, 29 ½ from Messina.

DESCRIPTION

OF THE TOWNS IN THE PROVINCE

OF CATANIA

Assoro, 55 miles from Catania, 3000 inhabitants. The origin of this town is attributed to the Siculi or the Sicanians who selected high spots for their dwellings. At the greek period it resisted the attacks of Dionysius, remained faithful to the Carthaginians, but subsequently submitted to the Syracusans. It became subject to Rome and throughout the Punic wars never took part with the Carthaginians; on the road which led to Enna stood a temple dedicated to Chrysa. In the middle ages it belonged to the relations of count Ruggiero from whom it passed into the domains of the Alagon and Montecatena barons, and in 1393 king Martino gave it to the Valguarnera family.

Caltagirone, 46 miles from Catania, population 22000 is supposed to be the ancient *Gelonium*, mentioned by Pliny and Ptolomey. In its territory are numerous caverns of very fine clay used by the inhabitants in making coloured statues representing the costumes of the Sicilian peasantry.

Castiglione, 34 miles frm Catania, population 3800. The period of its foundation is uncertain; the walls are composed of large superimposed blocks and there are remains of large cisterns that once formed part of a double fortress.

Centorbi, 24 miles from Catania with about 6000 inhabitants. This place records the name and site of the ancient *Centoripa* or *Centuripe* a Sicanian town, placed on the sides of Etna near the Symethus. It was a republic of the second order at the period of the Greco-siculi and is mentioned for the first time in history by Diodorus when it received an embassy from Agrigentum, and by Thucidides at the period of the Athenian wars in Sicily, but it was of some importance in the times of Gelon, and Diodorus relates that it was the ally of Syracuse at the period of the second Dionysius. Having made a voluntary submission to the Romans it was admitted to the latin citizenship and was a rich and considerable town when despoiled by Verres. It was ruined by Sextus Pompey, restored by Augustus, flourished under the Emperors, the Saracens and Normans, but was destroyed to its foundations in 1233 by Frederick II. The modern *Centorbi* was built on its ruins by Francesco Moncada, count of Adernò, in 1548.

The ruins of the ancient town have produced fragments of statues, columns, capitals, sepulchral urns, tombs, mosaic pavements, beautifully shaped vases, cameos, gold and silver ornaments, and stuccoes representing Jupiter and Osiris, but the most remarkable of these antiquities is a vase in clay, now in the Pisani collection at Palermo. It is of rough coarse execution with irregular characters, a proof of its high antiquity, and is referred by the learned Scinà to the epoch of Epicarmus and Empedocles when the Pythagorean doctrine was spread in Sicily and particularly at Centorbi where Pythagoras, as stated by Porphiry, persuaded Silicus to depose the reins of government.

Cerami, 44 miles from Catania, population 4600, was founded by a greek colony. It was taken by the Saracens, and at their expulsion was given by Count Ruggiero to his nephew the Count Policastro.

Erice, founded by Ducetius, derives its name from the river now called S. Paolo. Erice attained some celebrity when Dionysius reigned at Syracuse and Callias, who lived in a posterior age, attests that it was destroyed at his time.

Gagliano, 38 miles from Catania, 3500 inhabitants, the ancient *Galeria* or *Galaria*. It is stated by Diodorus that this town sent a thousand citizens to the succour of Entella beseiged by the Carthaginians, and that they were all killed in battle. In the war against Agathocles Galeria was taken by Democrates who was driven out of the town by Passiglio, the minister of Agathocles. It became a feudal property of the Tedeschi of Catania, and subsequently of other barons.

Gramichele, 42 miles from Catania, population 8500, a town founded by the Branciforte family who peopled it with the inhabitants of Occhiala which was destroyed in the earthquake of 1693.

Leonforte, 58 miles from Catania, population 10600, of recent foundation, is situated near the site of the ancient Tavi, on which are ruins of a town supposed to be those of *Tabas*. The church of the Cappuccini contains over the high altar an assumption by Morrealese in the Branciforte chapel, a Madonna with the child and angels by d' Arpino, a Paradise and hell with small figures by the Beato Angelico da Fiesole.

Mascali, 22 miles from Catania, population 3200. It is asserted by Cluverius and other historians that this town occupies the site of the ancient *Gallipoli*, one of the Chalcydic colonies, which was in ruins at the time of Strabo; of the seven towers that flanked the walls two alone remain. The town was given by Count Ruggiero to the Bishop of Catania and his successors.

Militello, 30 miles from Catania, population 9000, an ancient city said to have been founded by the Milesians 500 years before Christ; the greater part of its territory is formed of ancient calcareous and basaltic lava.

Minio, 38 miles from Catania, population 8277, the ancient *Menæ*, *Menenum*, or *Menum*, a word derived in the opinion of Bochart from the punic *Manaim* signifying encampment. Minio is situated on the top of a hill bathed by the Eryx.

Motta S. Anastasia, 6 miles from Catania, 2200 inhabitants; some greek inscriptions and objects of anti-

quity found at this place are proofs of its ancient origin. The tower built by Count Ruggiero stands on a hill formed of lava and to the east is a row of basaltic columns.

Nicosia, 48 miles from Catania, population 13151. Whether or not this town be the ancient Imacara or Erbita, it is very ancient; according to Cluverius, Erbita was renowned in Greek and Roman times. Archondes with colonies of this city founded *Alessa* and *Calata*. It was destroyed by the Saracens and restored by the Normans who peopled it with Lombard and French, for which reason the inhabitants speak a language mixed with French and Lombard words. It contains the ruins of a castle and two towers situated on the summit of rocks united by a wall. In the cathedral is a picture representing S. Lorenzo of the Neapolitan school; the frescoes and oil paintings in the church of S. Vincenzo are by Borremans. In S. Biagio are various paintings by Velasquez.

Nissoria, 50 miles from Catania, 1468 inhabitants. This place, commenced in the last century, is situated in the midst of a fertile and beautiful country near the rock of Sarto, known by historians under the name of Serlone. This Norman chief, betrayed by Brahin, kaid of Enna, was killed on this rock while defending himself against a numerous band of Saracens.

Palica, 33 miles from Catania. This town was founded by Ducetius king of the Siculi in the III year of the LXXXI Olympiad or 459 years before the present era, near the Naphtia or the Palici lake from which it derived its name. It was surrounded with walls and decorated with a temple to the Palici gods. It was rich and powerful but fell like the adjacent towns under the arms of Syracuse, as related by Diodorus. The *Palici* lake is circular in form, 630 palms in circuit and 17 deep; its waters of a greenish colour emit a bitumenous odour.

Raddusa, 30 miles from Catania, population 415. Its territory abounds in solfatare, fossil salt, gypsum and sulphureous waters.

Rammaca, 30 miles from Catania, population 1850, belongs to the Gravina family and forms a principality.

Regalbuto, 40 miles from Catania, population 8000, is supposed by Cluverius to be the ancient Amaselum situated, according to Diodorus, between Centorbi and Argira. It was inhabited by the Saracens and after their expulsion was granted by Count Ruggiero to the Bishop of Messina.

San Filippo d' Agirò, 49 miles from Catania, population 7150. Agira is a very ancient town which existed long before the arrival of the greek colonies. It derived its name from Agirides its founder, as related by Diodorus, though in the opinion of other historians it was so called from the silver mines in its vicinity. It was celebrated by the worship of Hercules who established sacrifices, erected temples, and civilized the inhabitants who adopted him as their tutelar divinity. Under a popular government, through the fertility of the soil and the industry of its citizens it attained a certain degree of power, but the proximity to Syrasuse was fatal to its fortunes. Timoleon compelled Apolloniades, the tyrant of Argira, to depose his functions, subjected the town to Syracuse, and obliged it to receive a colony of ten thousand greeks. This was the period of the greatest splendour of Argira when temples, with other monuments and the theatre were erected of which no trace remains. It fell under the Roman yoke, and suffered by the dilapidations of Verres. It was the birth place of Diodorus.

The gospel was preached in this city by S. Philip, a disciple of S. Peter, who died at Agirò and has since been considered the chief protector of the city; from him it has assumed its name. It was occupied by the Saracens and in the feudal times by different barons but since the XVII century it forms part of the royal domain. The immense grottoes in its vicinity are celebrated in fable.

Trinacria, situated at a short distance to the south of Palica, was founded by the Siculi of whose dominion it was one of the principal towns. It declared war against the Syracusans who levelled it with the ground.

Troina, 40 miles from Catania, population 7400. The origin of this town is lost in the obscurity of ages. The

church built by Count Ruggiero preserves on the eastern side some traces of its primitive style.

Vizzini, 40 miles from Catania, population 11600; its origin is uncertain but the town is very ancient.

Zaffarano, 18 miles from Catania with 2400 inhabitants is situated on the sides of Etna.

FROM CATANIA TO SYRACUSE. (1).

At the distance of a mile from the Catania gate are the mineral waters called Acqua santa; the extensive plains situated beyond these waters produce abundance of corn and are fertilized by the *Simeto*, the largest river in Sicily, which takes its source in the Monti Sordo, S. Paolo and Solazzo.

The *Lake of Lentini*, formerly the *Herculeus lacus*, is 18 miles in circuit; to the north are remains of an elliptic edifice consisting of large blocks without cement and those of an aqueduct.

Near the lake is *Lentini* (2), the ancient *Lentinum*, once ranked amongst the most powerful cities of Sicily, the foundation of which is attributed to the Lestrigones or Sicanians. It was taken by Timoleon, was the ally of Rome, possessed temples, public edifices, a palestra, but was laid waste in the servile war. Its territory was called by Cicero *caput rei frumentariæ et uberrimam Siciliæ partem*; some ruins of towers, aqueducts, walls and square blocks of stone are all that remains of this once celebrated city.

Carlentini, with a population of about 4000 souls, is a small town founded by the Emperor Charles V.

Ten miles from Lentini is Morganzio situated near the coast, and founded by the *Morgati* when they were expulsed from Ænotria, and enlarged by the Sicani and Siculi on

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(1) *Distance 44 miles a new carriage road.*
(2) *Hotel del Lione.*

their arrival on these shores. Its possession was contended for by the Romans and Carthaginians; in the time of Strabo it was in ruins and was finally destroyed by the Saracens.

Castello della Bruca owes its origin to Giovanni Sebastide in the year 1467. Near it are the ruins of *Trotilo* founded, according to Thucidydes, by the Megarians when the colonies from Chalcis were enlarging Catania; besides some fragments of buildings there are vestiges of pavements and of an ancient bath.

The distance between Lentini and Syracuse is 20 miles and 15 from the latter place to *Agosta*, a town of about 8600 inhabitants situated on the Jonian sea at Capo S. Croce the ancient *Taurus*. The origin of Agosta is lost in the night of ages; it is supposed to have risen out of the ruins of Megara, and Megara from those of the little Hybla. When the Greeks under Theocles landed in these parts it was occupied by the Lamii who called it Megara from their country in Greece, as related by Strabo and Thucydides, and when taken by Gelon, the wealthy citizens settled at Syracuse; the people, according to Herodotus were sold at auction. It was restored by Gelon, taken by Marcellus in the second Punic war and destroyed to its foundations by Pompey. It was rebuilt by Augustus from whom its present name is derived and was subjected to many changes in the middle ages, but in 1567 it fell into the possessiou of the crown. It was the birth place of Epicarmus the inventor of comic drama. To the right of Syracuse is *Melilli* celebrated by the excellent quality of its honey, and supposed to have been one of the largest Sicilian towns, some antiquaries deriving its origin from Megara, others from one of the Hyblas. It is supposed to be the castle which successfully resisted the attacks of Nicias. In the ancient grottoes of its vicinity, lachrimatory vases, lamps, tombs and remains of aqueducts have been found.

To the left of the road are ruins of an ancient monument consisting of a square pedestal, apparently that of an obelisk, supposed to have been raised to commemorate some victory.

Opposite, on a neck of land is *Magnisi*, the ancient

by

Tapsus mentioned by Virgil, Ovid and other writers. It is related by Thucydides that the Lamii founded at this spot a town which they peopled from Megara.

Ascending the greek steps that lead to Syracuse, to the right are various grottoes or Latomie.

SYRACUSE (1).

Was called by Homer the city of the sun (Odiss. B. XII). This metropolis of Sicily was considered by the historians, poets and, philosophers of Greece as one of the first in the world. It was composed of four parts: Ortigia, Acradina, Tica aud Neapolis, the Epipolis being enclosed within the walls which were thirty miles in circumference, and according to the most accurate historians it contained in the days of its greatest splendour a population of two millions of souls.

Its origin is lost in the days of fable. Diodorus states that Diana, Proserpine, Venus and Minerva were brought up in the fields of Enna, that Diana possessed the isle of Syracuse, Ortigia. According to Hesiod it was inhabited by the descendants of Saturn, by the Cyclops, times celebrated by poets in the fables of Anopus, Ciane, Alceus and Arethusa. Hercules, after the defeat of Eryx, offered sacrifices to Proserpine at Syracuse.

It was inhabited by the Sicanians, Etolians and Siculi, was taken by Archias of Corinth in the II or III year of the V Olympiad, 755 years before the Christian era, a date ascertained from the marbles of Paros. Its appellation is derived from a marshy soil to the south of Neapolis called *Syraco*, a word attributed to fabulous times.

When encreased in population Syracuse sent out colonies, founded Acri 665 years B. C., restored Enna in 645 and Camerina in 600. Its greatest Prince was Gelon who

(1) *Population* 17804 — *Hotel del Sole.*

defeated Amilcar at Imera and employed the African prisoners in the embellishment of the city, already the first in Sicily in arms, agriculture and commerce. Gelon received at his court Simonides, Pindar, Eschilus, Xenophon and other illustrious Greeks. After the war with Agrigentum, Syracuse destroyed Trinacria and subjected to her empire nearly all the cities of Sicily.

Diodorus narrates the wars of Syracuse against the Leontini and the Athenians. Dionysius I destroyed the republican form of government and waged war with the Carthaginians. His son Dionysius II received at his court Dio, Plato, Eschines, several Pithagoricians of Italy and Sicily. He was expelled by Timoleon and became a school master at Corinth. Agathocles seized the reins of government and was succeeded by the second Gelon who commenced the Punic wars. The siege of Syracuse by the Romans under Marcellus, signalized by the brillant defense of Archimedes, lasted three years and ended in the capture of this illustrious city which remained under the dependance of Rome.

In subsequent times it was governed by the Emperors, was frequently besieged by the Saracens, taken by the Normans, devastated by plague, famine and earthquakes, and is now reduced to *Ortigia* alone, an island situated between two bays forming the great and little ports, and communicating by means of a bridge with the main land.

Amongst the monuments that decorated the ancient city were the following: In *Acradina*, the temples of Juno, Concord, Esculapius, Bacchus; In *Tica* that of Fortune. In *Neapolis* those of Ceres and Proserpine of which not a vestige remains. In this and in other parts of the ancient city, are remains of the temple of Minerva, columns of the temple of Diana and of the Olympian Jove, ruins of the amphitheatre, of the theatre, the latomie, baths, the fountain of Arethusa and the catacombs.

Temple of *Minerva* now the cathedral. The doors, as stated by Cicero in his pleading against Verres, were inlaid with gold and ivory; on the summit stood the statue of the goddess holding a bronze shield. The temple faced

the east and was adorned with 36 fluted columns with base and capitals rising in gradation on three lines of steps; at the pronaus were four columns of a minor diameter; the length, taken from the third line of steps, is 218. 2, the breadth 86 $^1/_2$ palms; of these columns there still exist nine on the south, and eleven on the north side of which four are entire and formed of three blocks skilfully united; their height, comprizing the capital, is 33 $^1/_4$ palms; the temple was of the Doric order. In the interior of the present church are a baptismal font and the catacombs of S. Giovanni, at the tribune a painting of the Madonna of the greek school and a fresco by Agostino Scilla.

On the steps leading to the bishop's residence is a Corinthian marble capital with a greek inscription to Hierocles and all the gods of Syracuse.

Temple of Diana: of this temple, also mentioned by Cicero, there remain only two doric columns with sixteen flutings; their diameter is 7 palms, the intercolonnade 6 $^1/_5$, the height with the capital 32.

To the west near the walls is the *Fountain of Arethusa*, celebrated by the poets of antiquity, and dedicated to Diana; the water fell into a large basin filled with fish consecrated to the goddess; it is now merely an abundant fountain used for washing linen. The poets not knowing from what spot the waters originated, imagined that they were those of the river Alpheus which flowed, by a subterranean passage, from Arcadia to Sicily without mixing with the sea. In cutting the isthmus of Oritigia, the present Syracuse, under the reign of Charles V, a large body of water was seen to issue and at the same time the fountain stopped, but when the isthmus was repaired the waters resumed their usual course, a proof that they have their source in the mountains.

The *Castello Maniaci* was built on the ruins of the ancient castle when Syracuse was taken by *Maniaces* a general of the Greek Emperor. It contains a marble door, rooms formed of square blocks with acute arches sustained by columns with capitals, and various doors in the acute

style; many remains of gothic architecture exist in the houses of this town. At the right entrance to the castle is;

The *Bagno della Regina*, a subterranean quadrilateral chamber paved with marble, having a long winding staircase of fine construction.

In the Casa Catalano, vico dell' Oliva, is another long staircase leading to a *bath* cut out of the rock and surrounded with seats and niches.

Near the church of S. Filippo Neri at the end of some winding steps is a well which receives the water from an aqueduct cut in the rock.

The *Museum* contains various works in terra cotta, marble, bronzes, inscriptions, and sarcophagi found in the vicinity of the town; amongst these is a Venus of Parian marble 7 palms in height with a shell and dolphin at her feet. It was excavated, with a statue of Esculapius in 1804, in the catacombs of the *Bonavia* gardens, both these statues are greatly injured. The museum contains also a beautiful colossal head of Jupiter, a torso size of nature, and numerous fragments of architecture.

In the *Library*, consisting of about 9000 volumes, there is a numismatic collection of greco-siculi and roman medals.

The *Nava* collection of greco-siculi coins and antique cameos with inscriptions is deserving of notice. To the south of Ortigia, at the entrance to the great port, is the *Occhio della Zilica*, supposed to be the river Alpheus, and to the north of the small port are the ruins of a tower raised by Agathocles. On quitting Ortigia, to the right of the road leading to Arcadina, are a column and fine basements in marble but it is not known to what edifice they belonged. In the eastern part of Neapolis, about three quarters of a mile from Ortigia and to the right of the rock called the *Roccia dei graniti* is

The *Amphitheatre* dug in the slope of a hill except on the southern side.

Its largest axis is	palms	272. 10
smallest	»	154.
length	»	33.

In the centre of the arena is a large rectangular cistern

with two pilasters; the water passed through an aqueduct situated on the southern side; the wall of the podium encircling the arena is 10 $^1/_2$ palms high and has numbers denoting the respective places; eight doors led from the arena to the ambulacrum which has no communication with the cavea; the two principal ones are at the end of the axis, four private entrances led by a passage, and an underground flight of steps, to the four doors of the cavea. Two precinctiones divide the seats into three partitions, to the east nine covered corridors led to the seats of the second division; the third division of the cavea is without seats.

In the ancient street that led to the theatre are ruins of an *ara* 89 $^1/_3$ palms in breadth and 800 in length, forming the measure of the stadium; the base rests on three steps having various ornaments; several pieces of cornice with lions' heads, an eagle, remains of triglyphs that formed part of the frieze, and the upper part of a door have been discovered among the ruins. This ara, according to Diodorus, was raised by the second Gelon not far from the theatre, and occupied the space of a stadium. It was one of the largest *aræ* of the Greeks. It is stated that after the expulsion of Thrasybulus, the festivals of liberty called the *Eleuterie* were instituted, and that a sacrifice of 450 oxen was offered on this ara to Jupiter Liberator.

The *Theatre*. Amongst the monuments on which the Syracusans prided themselves was their theatre considered to be the finest in all Sicily. It was built, according to Eustatius, 420 years before the Christian era at Neapolis on the spot now called the *Mulini di Galerini*, and commanded a view of the great port of Ortigia, a part of Acradina, the Jonian sea, the temple of Jupiter Olympicus, the Anapus and the adjacent country. It was here that Timoleon, old and blind, harangued the people and that the popular assemblies were held at the epoch of Agathocles.

The edifice was of the semicircular form extending near the two sides of the scena; the cavea was cut out of the rock and the sedili were divided by a large precinct,

eight rows of steps divided the *cavea* into nine *cunei*, the holes existing in the walls were probably made by the Romans to place the beams that sustained the velarium used in all their theatres, a practise unknown to the Greeks; of the *scena* nothing remains but a part of the basement composed of two walls and of blocks cut out of the rock in the centre of which was a channel destined to convey the waters in rainy weather to the *cavea*. The external diameter of this theatre is . . . . . palms 404
the external semicircumference . . . . . » 535;
broken statues and capitals have been found in the ruins.

In the rock adjoining the theatre are sepulchral rooms with niches extending to the ear of Dionysius. The ancients, according to times or circumstances, placed their cemeteries either within the city in deep subterranean caverns, or without the walls.

The sepulchral way is cut out of the rock in which the tombs were placed. Beneath the first there is a second line; in the former are remains of an ancient door and buildings and at the extremity a square chamber and an arch way lead to the Latomia called

The Ear of Dionysius: the excavations made in ancient times, as customary at the present day, for stones required for building are the origin of the Latomie which subsequently served as prisons. In these caverns were confined the Athenian prisoners taken in the celebrated war against Syracuse. The most remarkable of these Latomie was the ear of Dionysius which by its form produces a loud echo, and in which a light stroke of a hammer resounds like thunder; the rings attached to the walls were probably destined for the prisoners; at the extremity of this latomia is a narrow aperture in which human bones and long nails have been found.

The other *latomie* are those of the Cordari del Paradiso, and of the Cappuccini and in their vicinity are ruins of ancient buildings.

The *Piscina S. Niccolò* is a large square reservoir divided into three partitions situated under the church. Its length is palms 74. breadth 27, and height 17. The

roof is sustained by 14 pilasters, the sides are formed by the rock on which are windows opening on three corridors, the piscina was supplied with water by a channel made in the rock. To the east is the *Latomia di S. Venera* near which are tombs.

The *Latomia dei Greci* has been converted into a garden filled with odoriferous plants.

The *Catacombs of S. Giovanni*, situated under the church of that name, consist of two large galleries intersected by several ways which communicate in the form of a labyrinth; they contain an immense number of tombs made in the rock which are regularly disposed on each side. In various points are circular rooms with doors that probably belonged to distinguished families. Greek and Roman inscriptions, with objects relating to Christianity, have been found in these catacombs.

The church of *S. Giovanni* is the most ancient cathedral of all Sicily; the doors and windows are in the gothic style.

The *house of Agathocles*: at the place called the *Buon riposo* are ruins of a bath supposed to have belonged to the house of Agathocles, mentioned by Cicero, the cylindric roofs and steps of which still exist.

To the right of the great port are the marshes, now called the *rigagnolo*, and to the left a little beyond the Anapus at a spot called S. Andrea are vestiges of an ancient bridge. To the south are those of the road that led to *Olympia*. Beyond the hill stood the temple of *Jupiter Olympius*. It is related by Diodorus that at the siege of Syracuse, Hippocrates, the tyrant of Gela, was camped in this temple, and by Plutarch that it served from the period of the Athenian war as a place of deposit of the Syracusan archives. The statue of Jupiter was covered by Gelon with a mantle of gold to which Dionysius substituted one of linen. The temple contained a celebrated bronze planisphere which marked the seasons, months, days, hours, and the movement of the planets; of this temple nothing remains but parts of the base and of two doric columns.

The *Fonte Ciane* has been the theme of poetry; the papyrus that grows on its banks continues to the point where it joins the Anapus. This fountain rises and falls like the Nile and according to Pliny with the phases of the moon, a circumstance confirmed by the experiments of Fazello. It is surrounded with poplars and willows and the surface being smooth it is easily crossed over in a boat. Amongst the inscriptions collected by Gruterus is one with the word Ciane and as it united with the Anapus it was symbolyzed by the Syracusans as a female, and Anopus as a man. To the north east of this fountain once stood the temple of Ciane.

Epipolis. Along the sepulchral way are ruins of an edifice which served to defend the passage of the *portella del fusco*, and to the right those of an aqueduct that extended to Neapolis; at a distance to the south east are walls, a covered way, remains of aqueducts and of a latomia on the Buffaloro hill in which, according to Plutarch, the poet Philoxenes was confined by Dionysius. The road that follows the walls leads to the ruins of the *Castelló Eurialo* the only greek construction of the kind in Sicily. These ruins consist of a large wall 940 palms in length which joins a square tower at the eastern angle of the castle. Beyond the tower is another wall at the extremity of which two others branch off, one in a northerly direction to a second square tower flanked by another wall extending 115 palms and at the extremity is a gate with vestiges of a road. To the north is a bulwark with a tower uniting with the northern walls of Epipolis. The other wall which commenced at the first tower follows in a straight line till the angle of a square court, and is closed on three sides by high thick walls, on the fourth by four strong towers. Under the wall to the south is a large ditch cut out of the rock which terminates at the west by another tower; at the angle is a ditch flanked towards the east by twelve gates that communicate with various subterranean passages excavated beyond the castle walls, one leading to the bulwark on a development of 700 palms. These passages have apertures in the roof through which an egress was practi-

cable by means of ladders. In the middle of the ditch is a large pile used as a support to the draw bridge communicating with the opposite towers. To the north this ditch is closed by a thick wall having a small gate that opens on the country. The castle is crowned by another large ditch excavated in the rock. The part towards the east and west is called the *Belvedere*.

The site of Epipolis is highly picturesque and commands by its elevation the four towns with the masses of ruins that once were villas. Though Epipolis surrendered, the castle was not taken by Marcellus. The view from the castle embraces the two ports, Tapsus, Megara, the Jonian sea, Etna, the fields of Eloro, Cape Passaro and the extreme line of the Appennines.

To the north of the castle is a wall, composed of large square blocks, extending eastward a space of two miles to Tica where it is interrupted by a road lined with tombs. A straight line leading to the sea is covered with square blocks and to the east are traces of an ancient road that led to Syracuse. A third of a mile distant is the Cave of S. Benagia facing a little bay, thence in a straight line are rocks intersected by a small road, with marks of wheels, which communicated with Acradina, and to the south near the sea, are remains of the ancient walls formed of large square blocks; at *Mondio*, to the south of Ortigia, are ruins of edifices; on opening the road between Syracuse and Floridia, sarcophagi which contained bones, lachrymatory and cinerary vases were found at Neapolis.

JOURNEY FROM SYRACUSE TO SORTINO, PENTALICA, FERLA, CASSARO, PALAZZOLO AND NOTO.

These places are interesting by their antiquity and situation amongst the extinct volcanoes of the Val di Noto. From Syracuse the distance is 15 miles to *Sortino*. The

ancient Sortine was built on the still more ancient Xuthia, known by the Normans as Panterga, and destroyed in the earthquake of 1793; the present town is placed on the summit of a hill, of the ancient there remain some basements of a tower and sundry ruins of buildings. From *Sortino* to Palazzolo there are 12 miles; at a short distance from the former is *Pentalica*, the ancient *Erbesa*, once a powerful city mentioned by Polibius and by Livy. It was exposed to many vicissitudes during the wars between Syracuse and Carthage. In the Punic wars it submitted to the Romans and shared the fate of the other Sicilian towns. The grottoes, from which the town derived its greek name *Erbesa* merit notice, being excavated in several stories out of the rock on a circular space about four miles in extent which were used as dwellings; the ascent to these stories was by means of ropes and ladders; the one now called the *Meraviglia* commands a view of the valley of the Anapus and penetrates into the mountain to a depth of 3000 paces. These grottoes abound in *stalactites* which are worked like marble into tables and mosaic pavements and are variegated with forms of mountains, trees, plants, clouds, landscapes and seas.

Ferla, 4 miles from the Sortino forest, also contains grottoes with sepulchral rooms and tombs covered with inscriptions; the tufa is filled with organic fossils. The valley of Noto is interesting for its extinct volcanoes but to retrace their origin would be impossible, the volcanic substances being stratified with a compact calcareous matter of the third formation, which circumstance would lead to the supposition that the eruptions sprang from the sea. In fact, the S. Giorgio mountain, isolated and of a conic form, is calcareous at the base, has a volcanic stratum at the summit which is followed by another calcareous line and ends in compact lava. The Pentalica mountain on the contray is volcanic at the base and calcareous at the top. That of Carlentini is formed of two vertical strata, the northern part being composed of calcareous, the southern of volcanic, substance.

In following tha course of the lava the trace is lost

nor does it reappear till near its source. The reason is that the waters have formed so many alluvions in the vallies at different periods that they have broken the current of the lava and substituted in its place the calcareous matter, but the valley offers occasionally ashes, scoriæ, basaltic and various volcanic substances.

The S. Venera and Lauro mountains present all the characters of extinct volcanoes. The Monte Lauro is situated about nine miles from the former, is isolated and covers a large extent of ground. When the sea reached the base of these mountains it deposited its shells and when the eruptions occurred these operations of nature formed large tracts of volcanic soil; the superimposed matters proceeding from the volcanoes, together with those deposed by the sea, generally assume a parallel and horizontal stratification. If it is different with the mountain of Carlentini, this may be explained on reflecting that while from the south, the volcanic part, the volcano acted incessantly from the east, there existed at the same time and with equal force the action of the sea, so that the combined matters of each were heaped one over the other. The lavas of Monte Lauro always diverge from the direction followed by those of Monte S. Venera. The plain *delli Margi* and the one extending from Buccheri and Vezzini, is formed of basaltic tufa, the Calvario mountain is also basaltic; peperino is found in the lava of these volcanoes.

Cassaro, one mile from Ferla, is the site of the ancient *Carsiro*.

Six miles further is *Palazzolo*, built on the ruins of *Acræ* a city founded by the Syracusans, according to Thucidydes, 70 years after Syracuse (655. B. C.) It followed the fortunes of the metropolis, was restored by the Emperor Antoninus and in the medieval ages became the property of the Pallavicini, the Castelli, the Alagonina, and other baronial families.

The ruins of *Acræ* consist of a *Theatre* situated on a hill in a picturesque situation. The *cavea* cut out of the rock was divided into nine *cunei* in each of which were twelve *sedili*. To the south are traces of other *sedili*, but

none of the *precinctiones*. In the ruins of the proscenium there are two niches, those of the orchestra still exist together with two doors on the sides of the *scena* behind which are reservoirs; the diameter is palms 63. 5. To the west are ruins of a small *Odeon* also cut out of the rock, the *sedili* are divided into three *cunei*, by two steps; to the left of the *cavea* are the steps that led to the theatre and near the cavea are the foundations of a rectangular edifice.

In the Via Santicello, opposite the Pinnita tower, the site of the ancient Necropolis, are several niches containing alto rilievo figures, some small, others of the natural size; on the second line, those of a female and of a man with a dog at his feet. On the upper part a colossal female figure armed with shield and spear is either in a sitting or standing posture, alone or with other personages; these figures, though many of them are ruined by the decompositions of the rock, are interesting by their originality. They are called by the peasants *i Santoni*. Catacombs, tombs, cisterns and wells have been discovered at Acræ in the excavations made by the Baron Judica and have produced greco-siculi vases, bronze and marble idols, rings, bracelets, earrings, bas-reliefs, statues, instruments of agriculture, and a copper case which contained on a sheet of copper the conditions of vassellage written in greco-phænician characters, that acknowledged a tribute to Syracuse. Among the other objects found were various medals, a stone five palms long inscribed with the names of temples, of the *ephebi* and *gimnasiarchi*; a plate of copper with greek characters containing the deliberations of the people with the monthly hymns to the Emperor Antoninus on the occasion of his having freed the city from the incursions of the Galatians; the fragments of architecture are of delicate work and light dimensions.

From Palazzolo to Noto the distance is 18 miles.

NOTO (1).

This etymology is probably derived from two phænician words signifying *hilly spot*. It was a colony of Syracuse

(1) *The best Hotel is that of Francesco Calamita.*

governed by its own laws. In the wars between Rome and Syracuse, Acræ, Leontini, Megara, Taormina, by the testimony of Diodorus, were faithful to Syracuse, while Noto took the part of Rome and is mentioned, by Cicero, as one of the confederate cities. It was occupied by the Saracens and taken, after much loss, by the Norman Ruggiero. It was ruined by the earthquake of 1693 and subsequently built in a more convenient situation. It consequently contains no antiquities but is a pleasant, handsome town of about 12000 souls and the chief place of of the province.

TOWNS IN THE PROVINCE OF NOTO.

Avola, 4 miles from Noto, a well built and handsome town with a population of 9000 souls. The territory is extremely fertile and abounds in honey and sugar plantations which existed under the Norman princes in different parts of Sicily south of Palermo. The soil is calcareous, of a light yellow white colour containing fossil shells in its strata.

Biscari, 44 miles from Noto, population 2500, built at the end of the XV century near the ancient *Dirollo* is situated near the river of that name. In 1633 it was given by Philip IV, as an investiture to the Paternò family with the title of Prince; the soil contains silex and quartz.

Bucchieri, 25 miles from Noto, population 4500, was originally situated on the slope of a neighbouring hill on which some ruins still exist. On the Monte Therreus is a church, dedicated to the Madonna, in which are some old paintings of the Byzantine school. The adjacent territory is formed of lava, calcareous and basaltic tufa, and contains numerous organic fossils.

Casibile is situated on a height covered with remains of buildings. An ancient bath lined with marble was found in 1773, with a bust and bas-relief of fine execution which are now in the Naples Museum.

Giarratana, 29 miles from Noto, with a population

of about 3000 souls was once called *Ceretanum* from its fortress. Previous to the earthquake of 1693 the town was situated on the neighbouring hill. In the excavations made at Ceretanum many greco-siculi vases have been found.

Scordia, 34 miles from Noto, 5800 inhabitants. This town, of recent foundation, belongs to the Branciforte family. The parochial church of S. Rocco contains a painting of the Rosario by Caravaggio, that of the Riformati a S. Anne, by Rubens. The territory of Scordia is composed of lava, basaltic and calcareous tufa.

Near the banks of the Eloro at the spot called *Marinucci* or *Roccari*, a mile from the Jonian sea, once stood the city of

Elorus, the environs of which were called by Ovid *Elora Tempe*; of this ancient city there exist but slight traces. In a grotto cut out of the rock are four parallel pilasters with a basement on each side, leading to three galleries with niches bearing greek inscriptions and two lines of tombs. Near the site of the town are the *latomie* and ruins of its castle.

Three miles along the coast is the *Torre Vendicare* near which stood the ancient and celebrated

Imacara destroyed by the Saracens. Twelve miles beyond the tower is Cape Passaro at the eastern side of which stood the ancient

Ichana, and at the distance of two other miles the port of Paola.

Rosolini, 8 miles from Noto, population 5181, was founded in the XVI century by Francesco Platamone and subsequently belonged to several noble families.

Spaccaforno, 8 miles from Rosolina, population 8500 stands on the ruins of the ancient Ipsica called *Cava*. The rocks in the vicinity cover a space of six miles and are cut out into habitations consisting of three, six and even twelve stories with rooms of various sizes, but as they present no traces of staircases the entrance must have been by means of ladders. These primitive habitations preceded architecture: the first men, according to Homer and Plutarch, inhabited dark caverns and mountains. This

rock judging by its immense number of grottoes must have contained a numerous population. At a distance of five miles is

Modica, population 26000, an ancient city mentioned by Diodorus which joined Marcellus in the war against Syracuse. It was inhabited by the Saracens and taken by the Normans.

Ragusa, 5 miles from Modica, population 21500, situated on a hill and ascertained by Cluverius to be the ancient *Hybla minor*, *Herea* or *Hera* celebrated by its worship of the goddess Lucina. It contains ruins of a strong fort and vestiges of ancient walls near the Capuchin convent. In the vicinity are numerous ancient cisterns communicating by an aqueduct and a labyrinth 64 palms deep filled with tombs, the arches are sustained by columns; these monuments and other antiquities are spread over a surface of six miles; a triple row for bee hives exists in the rock.

The Capuchin church contains a picture representing the Assumption by Morreale.

Scicli, 9 miles from Ragusa, population 11741. This town is supposed by historians to be the ancient *Casmenæ*, built by the Syracusans about twenty years after Acræ, as related by Thucydides. It is situated on a rock, the grottoes beneath are formed into large rooms in which tombs, vases, lamps and funerary utensils have been discovered. In the vicinity marble busts, greco-siculi and punico-siculi coins, vases and gems with intaglios have been excavated in the ruins of extensive edifices. The environs of *Scicli* are picturesque and are traversed by the river *Scicli*, the ancient *Mothycamus*.

Santa Croce, population 2732. At a short distance from this place there is a beautiful basin 74 palms in length built of square blocks, and filled with limpid spring water which is supposed by Cluverius to be the fountain of Diana, celebrated by the poets of antiquity.

At a few miles distance, after crossing the *Frasculari* river, the ancient *Oanus*, and following the coast to the *Camerina* or *Hipparis* which forms a lake near its junct,

ion with the sea, and in the centre of a desert plain are the ruins of the ancient *Camerina* or *Hipperia* a city of the Phæacians, mentioned by Homer. It was so called from the river *Hipparis* and *Camerina* from being a daughter of Ocean. It is related by Thucydides that 135 years after the foundation of Syracuse, the 1 year of the XLIV Olympiad, 600 B. C., a colony was sent to *Camerina*, and that Hippocrates, the tyrant of Gela, exchanged the prisoners made on the Syracusans for the lands near this city where he formed a new settlement in the 1 year of the LXXII Olympiad; that Gelon, the lord of Syracuse, transferred the inhabitants to that town and granted them the rights of citizenship, when *Camerina* was abandoned. In the LXXXII Olympiad, Psaumides, a conqueror in the Olympic games, and celebrated by Pindar, settled at the head of a colony at *Camerina* which was subsequently encreased by emigrants from Corinth and other parts of Greece. In the Punic wars it sided with the Carthaginians and fell under the Roman arms. The tower, the lake, the river, the fragments of edifices, the coins and vases found in the ruins, record the existence of this ancient city, celebrated by the Greeks for its hospitality and as the country of Orpheus. A quarter of a mile beyond the river *Gela* is

Terranova, the ancient *Licata* or *Gela*, a town with 10,000 inhabitants, founded by the Siculi, and peopled with Greeks in the 11 year of the XXI Olympiad. It was destroyed, according to Diodorus, by Phintias the tyrant of Agrigentum who built a new city to which he gave his name and transferred to it the people of Gela, and decorated it with forums, temples, and other edifices. This event occurred, in the opinion of Cluverius, 282 years before the Christian era. Its port was frequented by the Roman fleets at the period of the Punic wars.

The site of Phintias is now occupied by *Licata* known by the Normans as the Castel Limpiade. This town encreased in the XIII century, but its situation opposite the African coast exposed it to the incursions of the Saracens, and in 1553 it was burnt and ruined by the Turks.

In the XIII century Terranova was surrounded with

walls by king Frederick, but two centuries later it was taken and sacked by the Turks. A column to the left of the town belonged to an ancient temple mentioned by Diodorus. Many coins, greco-siculi vases, and other antiquities have been found in the environs.

CALTANISETTA (1).

34 miles from Terranova, population 16,563.

This town is very ancient; it was originally called *Nix* and *Petiliana*, Calata-Nisa by the Saracens and Caltanisetta by the Normans. It shared the fate of the other Sicilian towns; from the Sicani it passed to the Siculi, the Greeks, Carthaginians and Romans and finally to the Barons.

In the *Chiesa Madre* are paintings by Borremans.

In *S. Domenico*, the altar piece and martyrdom of S. Flavia are by Paladino.

In a plain, two miles to the east of the city, called *Terra Pilata*, is a volcano the environs of which are covered with agate, jasper and oxidated iron; a few miles distant is another volcano called the *Capo Arso*, composed of lava and scoriæ.

TOWNS IN THE PROVINCE OF CALTANISETTA.

Acquaviva, 26 miles distant, population 1642. The environs contain solfatare and mineral salt mines.

Barrafranca, 12 miles from Caltanisetta, population 7627, built of the ruins of *Convicino* the origin of which is unknown; the ruins of its castle are near the *Chiesa Madre*.

Butera, 21 miles from Caltanisetta, population 4500,

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(1) *Hotel of Francesco il Carceriere.*

was probably the ancient *Hybla Galeota*, founded by the Sicani or the Siculi. At the expulsion of the Saracens it received a colony of Lombards. Together with Barrafranca it constitutes a principality of the Branciforte family. The environs of both these towns contain solfatare and sulphureous springs.

Calascibeta, 17 miles from Caltanisetta, population 5000. This town was founded by Counts Ruggiero and Robert when they laid siege to Castrogiovanni; its name is derived either from the shape of the mountain on which it stands or from Saracenic words signifying *palace* or *repose*. To the north is the *Artesino* mountain celebrated in the verses of Pindar as the seat of the Dryads. Its height is nearly equal to that of Etna.

Campofranco, 26 miles from Caltanisetta, population 2200, founded in 1573 and forming a principality of the Lucchesi family.

Castrogiovanni, 18 miles from Caltanasetta by the short, and 31 ½ by the carriage, road, population 12700. In ancient times it was celebrated under the name of *Enna* and its origin is lost in the times of fable; according to Fazello, its name is derived from the greek *Ennaein*, inland place, or from *En naam*, fountain of pleasure, according to Bochart. Both poets and historians have celebrated the fields of Enna, the site of the rape of Proserpine by Didoneos, king of the Molossi who carried her to Epirus; hence the fable of Pluto, king of the infernal regions, Epirus being then considered as the land of clouds and darkness. The fields of Enna are described by Ovid as the seat of perpetual spring; by Cicero, as producing flowers throughout the year. Diodorus, Livy and Strabo extoll the beauty of this spot.

Enna, the central point of Sicily, was inhabited by the Syracusans in the IV year of the XXVIII Olympiad (665 before Christ) as stated by Thucydides and confirmed by medals. It possessed one of the finest temples that existed which was dedicated to Ceres. Diodorus mentions its forum and theatre. It was taken by the Agrigentines, the Romans, the Saracens and Normans.

The *Chiesa Madre* contains on the south side a marble fluted column that belonged to the temple of Ceres; the baptismal font, with a bas-relief representing a Bacchanalian festival was found in the ruins of Enna.

The chapel, near the high altar, is decorated with paintings by Paladino representing the visitation, presentation and assumption; within the two pilasters are three relative to the mysteries by d' Arpino and his school. In other parts of the church are five by Borremans, representing the Madonna, S. Constantine, S. Martin, the baptism of Jesus, and S. Lucilla; on the cornice of the large nave are twelve works by Ruggiero, in the sacristy an *ecce homo* and four other pictures of the XIII century.

The Public Library contains paintings by distinguished artists with a cabinet of numismatics and terre cotte found in the ruins of Enna.

In the church of *S. Benedetto* is a deposition from the cross by Dolce.

In *S. Agostino* a picture of the Epiphany by Monocolo, and one of the Madonna della Mercede by Ganci. On the outer wall of the *S. Antonio* church stands a column used in determining the linear measures of Sicily. It served as the standard to the deputation charged with the metrical measurement of the country.

S. Francesco di Assisi contains an Epiphany of the XIII century, and frescoes by frà Lupo who painted in the churches of S. Croce and Collegio di S. Maria.

In the *Madonna di Camuto* is a fresco of 1400 representing the baptism of the Saracenic chief Kamut and Count Ruggiero standing as godfather.

S. Maria del Popolo contains several oil and fresco works by Marchese.

La Donna Nuova, a massacre of the Innocents by Granci.

The Cappuccini, a S. Carlo Borromeo by Menniti.

Montesalvo, the espousals of S. Caterine attributed to Tintoretto.

To the east of Enna and near the rock called *di la Dia Cerere*, the site of the ancient temple of Ceres of

which no ruins are left, stands the old castle. It is about a mile in circuit, its twenty towers and walls recorded by Livy and Diodorus, are built on a steep rock; the excavations made in the environs have brought to light medals, missile weapons, greco-siculi, and terra cotta vases, fossil bones of Elephants, of Hippopotami and of other unknown animals which have been found by the Canonico Alessi in a grotto near the castle.

Four miles to the south of Castrogiovanni is the *lago di Perusa*, five miles in circuit, supposed to be formed by an extinct volcano. It was frequented in the happy days of Enna and its banks are now covered with villas, olive plantations, and vineyards.

Beyond the lake is the hermitage of *Rossomanno*, the site of the ancient city of *Megella* mentioned by Livy when the inhabitants abandoned the Roman alliance for that of the Carthaginians.

Six miles to the S. W. of Castrogiovanni is the grotta dell' Inferno filled with stalactites assuming the form of various plants and animals, and covered with lichen producing a beautiful appearance when the rays of the sun penetrate into the interior.

On the banks of the river Dittaino, the ancient Crisa, are ruins of a temple.

Delia, 14 miles from Caltanisetta, population 3104, was built about two centuries ago and belongs to the Gravina family.

Mazarino, 18 miles from Caltanisetta, population 10,235., is a town of remote but unknown foundation supposed to occupy the site of the ancient *Mactorium*.

Musumeli, 24 miles from Caltanisetta, population 8380; at a mile distant are remains of a Norman castle and of other buildings; the territory contains agate, jasper and fossil salt.

Piazza, 22 miles from Caltanisetta, 133000 inhabitants. This town, known at a remote period as *Platea* or *Plutia* is supposed to have been founded by the Platæans of Peloponnesus when they were expulsed by the Thebans. It is mentioned by the historians of antiquity as

being situated in a rich and very fertile country. It was taken by Count Ruggiero and received a colony of Lombards; the language of the present inhabitants differs from the pure Sicilian.

In the *Chiesa Madre* is an assumption by Paladino. In the Fondro monastery are a sacred family by Giulio Romano, a painting with children by Domenichino, a sketch of the Transfiguration attributed to Raphael. In the Abbey of S. Andrea is a painting of S. Agata by Ligozzi. The town is embosomed in hills covered with forests of pines, elms and cypresses and the vallies are in the highest state of cultivation.

Pietrapersia, 7 miles from Caltanisetta, population 9292, is said to be the ancient *Caulonia*, the ruins of which town are scattered over the adjacent soil. To the north there is a fine old castle built by the Normans.

The other towns in the province of Caltanisetta, the territory of which abounds in solfatare, are:

Riesi,	18	miles	from	Caltanisetta		6800	inhabitants
S. Cataldo	4	»	—	»	—	7600	»
S. Caterina	10	»	—	»	—	6000	»
Serradifalco	11	»	—	»	—	5000	»
Summatino	14	»	—	»	—	3400	»
Sutera	26	»	—	»	—	2900	»
Villarosa	11	»	—	»	—	2853	»

From Terranova to Licata, passing through Manfrea and Faino, and the lands belonging to the Prince of Butera, the distance is 18 miles. The river Imera now the Salso, divides Sicily into two parts nearly equidistant from the Tyrrhenian and African seas.

Licata, situated on the coast of the African sea, and surrounded with walls and forts, contains about 14000 inhabitants. A few miles distant are the ruins of a fortress built by Phalaris, the tyrant of Agrigentum.

From Licata to Palmi there are 12 miles and near the river Palma is

Palma, situated in an agreeable and picturesque situation and containing a population of about 10,000 souls.

From Palma to Girgenti the distance is 14 miles.

GIRGENTI.

This town, the *Agragante* of the Greeks and *Agrigentum* of the Romans, derived its name from the river *Agragas* near which it was built. It existed prior to the Greeks under the name of *Camicus* and was the residence of Cocalus the Sicanian chief who received Dedalus on his arrival from Crete.

In the third year of the XLIX Olympiad a colony of Rhodians who had settled at *Gela*, occupied this Sicanian town, and altered its name. From the fertility of the soil, its proximity to the sea, and to Carthage, it encreased in prosperity and if we may credit Diogenes Laertius contained about 800,000 inhabitants. The government was aristocratic till usurped by Phalaris, a man celebrated by his genius and valour who protected the arts and sciences. At his death the previous mode of administration was reestablished, and lasted for a period of 150 years when it was destroyed by Theron who consolitated his power which he extended from the Libyan to the Tyrrhenian sea. It was then that Agrigentum rose to its highest degree of splendour, that the magnificence of its public buildings surpassed that of the Grecian and Italian cities. His son Thrasideus declared war against Syracuse, was defeated, banished and put to death at Megara. Through the mediation of Empedocles the ancient oligarchical system was tempered by the democratic element.

The ancients have extolled the magnificence and hospitality of the Agrigentines, particularly of Essevetus, Antisthenes, Xenocrates and Gellius, and the beautiful breed of Agrigentine horses to whom marble monuments were raised at their death.

In the XCIII Olympiad the Carthaginians under Amilcar took possession of the town after a siege of eight months, but evacuated it after their defeat on the Crimisi by Timoleon. In the CXIII Olympiad the Agrigentines made an unsuccessful attempt to liberate Sicily from the Barba-

rians and fell under the tyranny of Phintias, one of their fellow citizens who took Gela and other towns; the Syracusans called in the assistance of Pyrrhus king of Epirus. Phintias and the Carthaginian garrison were expelled and the city accepted the protection of Pyrrhus, but when that prince abandoned Sicily the Carthaginians returned, and held it when the other parts of the island were in possession of the Romans to whom it surrendered in the III year of the CXLII Olympiad. The garrison were put to the sword and the principal citizens killed or exiled; from that period Agrigentum shared the fate of the other Sicilian towns.

In 841 it was the seat of an Emir and in 1086 was taken by Count Ruggiero who restored the bishopric founded in the early times of Christianity.

Girgenti, built on the Acropolis of the ancient city, contains about 15,000 inhabitants; it has a fine commodious port opened under Charles III and its territory abounds in corn, oil, wine, rice, almonds, shumac, soda, sulphur etc. of which articles there is a considerable exportation.

The monuments of the ancient city are beyond the porta di Ponte. To the left of the S. Vito convent is the *Athenea* rock on which, according to Diodorus, stood the temple of Jupiter and Minerva; some vestiges of this large edifice are situated towards the east at a short distance from the top of the hill. To the south east, at the angle formed by the same rock, is the S. Biagio church built on the ruins of the

Temple of Ceres and Proserpine. The plan of this edifice, with a great part of the cella walls, is nearly entire and of the kind of building called by the Greeks *Antes*; the length is 107, the breadth 47 $^1/_2$ palms, the entrance, the absis of the modern church faced the east. To the south are remains of the ancient city walls consisting of large square blocks and of an ancient gate.

The temple of Juno Lucina contained, as related by Pliny, a painting of the goddess by the celebrated Xeuxis to whom the five most beautiful girls of Agrigen-

tum sat as a model; a magnificent flight of steps led to the entrance which faced the east; the plan of the building is a rectangle, the base being surmounted by four steps. The peristyle was composed of 34 columns, the greater part still existing, with capitals, architrave and a piece of the frieze; six of these columns are situated on the smaller, and thirteen on the larger, sides, and four near the cella. The dimensions of this temple, of the form called by the Greeks *hexastyle peripterum*, are as follow:

Length, taken without the columns,	palms	148. 3
Breadth	»	65. 3
Height, comprizing the steps . . .	»	35.

At the base of the rock on which the temple is raised are tombs probably of the Roman period. Following these tombs on the line of the southern walls, which are cut in the rock, is a hill on which stands the

Temple of Concord which is nearly entire, and consists of 34 columns without base resting on four steps and two columns and pilasters at the cella. The 12 arches near the cella walls were raised when this temple was converted into a church dedicated to S. George. On the eastern side are the steps that led to the upper part of the edifice

The length of the temple is	palms	152. 7
breadth	»	65. 8
height, taken from the last step,	»	46.

It is of the Greek doric order anterior to the Roman dominion and the following inscription found within its precincts cannot belong to this temple:

CONCORDIAE AGRIGENTI
NORVM SACRVM
RESPVBLICA LILIBANO
RVM DEDICANTIBVS
M. HATHERIO CANDIDO PROCOS
ET. L. CORNELIO MARCELLO Q
PR. V. PR.
A.

This inscription is now in the Casa Comunale of Girgenti. Along the western line of walls are numerous sepulchral rooms with *Colombari* dug in the rock, and further on are the ruins of

The Temple of Hercules. Amongst the rare and valuable objects that decorated this temple were a painting by *Xeuxis* representing *Alcmena*, a present from that great artist to the Agrigentines, and a bronze statue of Hercules by the celebrated *Myron.* In the excavations made in these ruins in 1836 a statue of Parian marble representing Esculapius was found. It is highly finished and is now iu the Royal university at Palermo.

This temple was composed of 38 fluted columns, 15 on each side and 6 in the front; the cella was closed by a wall with two columns on the pronaus and two opposite. The ruins that remain consist of large square stones, columns, capitals, friezes with lions' heads, fragments in high relief, parts of friezes of fine grecian design covered with red, blue and light blue coloured paint.

The length of the temple, exclusive of the steps is

palms	. . . . .	259. 2. 8
breadth, as above	. . . . .	97. 10.

the length being in the proportion of 2 $^1/_2$ to the breadth; a slight wall divides the cella into three parts, a particularity not seen in any other greek edifice. This temple is considered by architects as a masterpiece of greek construction. Near the walls to the south are remains of an ancient gate and at a short distance those of

The tomb of Theron, of a quadrilateral form, terminating in a pyramid with two stories, the first resting on a plinth composed like the whole edifice of large square stones and 6 palms high, the second story having four fluted columns with doric capitals carved at the angles with leaves and ovals; the frieze is covered with triglyhs; the height of this monument is 36 palms.

On the left of the descent towards the shore is

The temple of Esculapius of which the ruins consist of three steps, 5 palms high, supporting the cella walls and pilasters, with two half columns of the doric order. This temple was decorated with the statue of a youthful Apollo

inscribed at the base with the name of Myron in silver letters. This statue was carried away by the Carthaginians when they took Agrigentum and was restored to that town by Scipio Africanus after the capture of Carthage. The ground between this temple and the tomb of Theron is covered with ruins of edifices. To the left, in the direction of the town, are those of the

The Temple of Jupiter Olympicus, mentioned by Diodorus and Polybius. The III year of the XCIII Olympiad was a period of calamity for several towns in Sicily, and particularly for Agrigentum, when the temples and other splendid works were stript of their treasures and partly destroyed by the conquerors.

The dimensions of this temple were

340	feet	in length
120	»	in height
60	»	in breadth

not including the base.

" The columns, according to Diodorus, are formed of " cylindric blocks, united in segments 20 feet in the ex- " ternal diameter with flutings of 1 $^1/_2$ feet, the internal " diameter being 12 feet. The porticoes are of a prodi- " gious breadth and height; on the eastern side is repre- " sented the combat of the giants a work remarkable by " the elegance and grandeur of its execution; on the " western side, the Trojan war in which the chiefs are " represented in the characteristics peculiar to each ».

Of this temple, the largest and most magnificent that ever existed in Sicily, there remain nothing but immense blocks. The form was a rectangular parallelogram, on each of the larger sides stood 14 columns jutting out from the middle of the walls and each placed on a line with a pilaster; six columns were placed on the western side including the angular ones of which the ruins exist to the north west, and seven were on the eastern side.

The interior of the temple was divided in its length into three compartments by two rows of 12 pilasters on each side, and the pronaus was separated from the cella by a slight wall. The parts of these grand ruins still visible

are the base and five steps, the last of which is on a level with the floor of the temple, fragments of cornices, architraves, capitals and triglyphs, but the most interesting of these fragments are those of the *Caryatides*, commonly called the *Giants*, which have been described by Fazzello and the professor Politi who united the fragments of eleven of these figures into a single one which is 29. 9 palms in length and is lying within the temple. The tension of the muscles indicates the force that was necessary to sustain huge masses, while the grace and simplicity of the works indicate the flourishing period of Grecian art. A few steps to the westward of this temple is the plan of a large monument with a quantity of fluted columns and doric capitals delved in the rock. The perimeter within the rock is 154 palms long and 105 broad; to the north east are remains of seats and of the foundations; contiguous to this are vestiges of other monuments.

To the north are the ruins of the *Temple of Castor and Pollux*. The peristyle is decorated with 34 columns palms 23. 1. 6 high
» 4. 7. in diameter; the three columns erected on four steps sustain on their capitals the architrave, frieze and cornice which is carved with heads of lions painted over with a red, azure and straw colour which is still visible; several pieces of architecture have been found in these interesting ruins.

To the west of this temple, under a spot called *la Mela*, is a small valley the site, according to Diodorus, of the *Piscina*, stated by that writer to have been 20 cubits deep and a mile in circuit. The ruins of four Phæanician aqueducts mentioned in his work may still be traced, two at the N. W. angle of the temple of Castor and Pollux, the other two to the east of the temple of Vulcan.

To the N. E., near the garden of the S. Nicola convent, is the so called

Oratorio di Falaride, but this edifice cannot be of the period of Phalaris, the large square stones being united with cement and plastered with stucco indicating a Roman construction. It is of a quadrilateral oblong form,

and the pilasters that support the cella walls have doric bases and capitals. Of the frieze and cornice nothing remains.

At the south end of the ancient city are ruins of

The Temple of Vulcan consisting of two fragments of columns resting on steps. This temple is of Roman architecture. To the north are remains of ancient buildings called the *ponte de' morti* and of thermæ, and near the southern walls, of the modern town and grottoes which probably communicated with those of *Camico*. To the west beyond the walls of the ancient city are long lines of tombs.

Within the modern town are ruins of the

Temple of Jupiter Polieus one of the oldest greek edifices of ancient Agrigentum. On the north side are fragments of 7 columns fluted 6 $^1/_3$ palms in diameter.

In other parts of the town are vestiges of other ancient monuments.

The *Sotterraneo*, in a house belonging to the *Valvo* family, is a kind of labyrinth consisting of galleries and rooms, of different shapes and sizes delved in the calcareous rock and containing organic fossils. The ceilings in some of the rooms are sustained by pillars; the central room is spacious and filled with stalactites.

The *Cathedral*. To the left of the large nave is an ancient sarcophagus, now the baptismal font, with high and bas-reliefs representing the history of Phædra and Hippolytus. The painting of the Madonna and Infant is by Guida, in the room containing the Archives is a terra cotta vase similar to those existing in various museums of Sicily. The soil in the vicinity of Girgenti is calcareous and disposed in horizontal strata of the third formation; near the S. Biagio river it is filled with organic fossils.

TOWNS IN THE PROVINCE OF GIRGENTI.

Alessandria, 24 miles distant, 4280 inhabitants, was founded in 1570, and belongs to the Resuttana family.

Aragona, 8 miles from Girgenti, 5850 inhabitants founded in 1606. There is a fine view from the castle.

Bivona, 28 miles from Girgenti, 3256 population, the ancient Hipponia or Hippana, mentioned by Diodorus, and other ancient historians for the beauty and fertility of its territory which furnishes various sorts of agate and jasper.

Caltabellotta, 32 miles from Girgenti, 4660 inhabitants, built near the ruins of the ancient *Triacola*, situated a mile distant at a place called S. Anna. Triacola was destroyed by the Romans in the Servile war.

Cammerata, 30 miles from Girgenti, 5700 inhabitants. The S. Elia church is the entrance to a grotto extending to the S. Pietro river, and four miles distant from the town are various kinds of agate and jasper and a spring of sulphureous water.

Casteltermine, 18 miles from Girgenti, population 5300 is of uncertain origin; near the Monte Pecoraro are solfatare, pyrites of copper, and a mine of fossil salt.

Cattolica, 18 miles from Girgenti, population 6000; its territory contains solfatare, crystals of various forms and colours and salt mines.

Ciancina, 24 miles from Girgenti, population 3050,

Comitini, 9 miles from Girgenti, population 1000, the environs contain sulphureous springs and solfatare.

Favara, 4 miles from Girgenti, 10,000 inhabitants, belonging to the Pignatelli, dukes of Monteleone.

Grotte, 10 miles from Girgenti, population 4500, built on the ruins of the ancient *Erbesus*.

Monterago, 60 miles from Girgenti, population 3400, a principality of the Gravina family. The territory abounds in beautiful jasper.

Naro, 12 miles from Girgenti, population 10,000, was founded by the Saracens, and taken by the Normans. In the environs are remains of ancient aqueducts, tombs and grottoes.

Realmonte, 8 miles from Girgenti, population 1400.

Recalmuto, 12 miles from Girgenti, population 7000.

The territory of both these towns abounds in solfatare, sulphat of strontian, mineral salt and marble.

Sambuca, 60 miles from Girgenti, 8000 inhabitants. In the vicinity is the *Casale Adragno*, the site of the ancient *Adrano Vicus*.

Villafranca, 36 miles from Girgenti, 2500 inhabitants, was founded in the XIV century by the Caltabellotta family in whose possession it still remains. Its territory abounds in agate and marble.

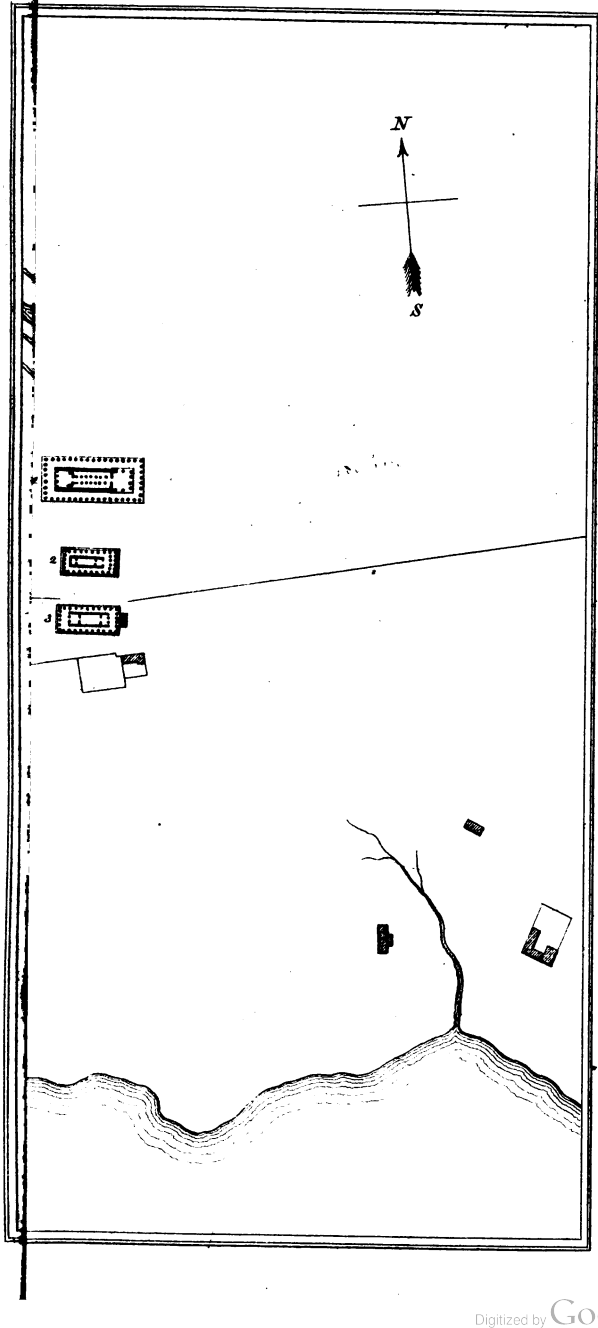
From Girgenti to Sciacca the distance is 42 miles.

JOURNEY FROM GIRGENTI TO SCIACCA, SELINUNTIUM, MARSALA AND TRAPANI.

Siculiana, 10 miles from Girgenti, 4650 inhabitants, has an old castle situated on a hill and in an adjoining plain are the ruins of *Ancyra*, the ally of Carthage, besieged and taken by Dionysius. Near it is

Montallegro with 1500 inhabitants, the ancient *Andegavium*. At a short distance is a salt mine and in the environs are beautiful alabaster quarries. Near the mouth of the Platani river, before its junction with the sea, the soil is covered with broken bricks. At this spot stood the ancient city of

Heraclea or *Minoa*. Its appellation, according to Eusebius and other historians, is derived from Minos king of Crete, who pursued Dedalus into Sicily, and after the king was put to death the Cretans who accompanied him founded this town, but the historian *Alessi* asserts that its founders were Sicanians who called it Macava, and that when the Cretans settled in it they added to its original name that of *Minoa* from their leader; according to Diodorus it was restored by Doricus, a Lacedemonian, and called *Heraclea* in honour of Hercules by which name it was known in the times of Suidas and Polybius. The Car-



thaginians, after the destruction of the Phænician rule, united with the Segestans and destroyed the town, but in the IV year of the CXV Olympiad 337 B. C., Heraclea had risen from its ruins. It flourished in the days of Agathocles and was encreased by a Roman colony under Rupilius. All that remains of this city are grottoes, tombs, cisterns and fragments of bricks scattered over the ground. The excavations made on the spot have produced vases, bronze, gold and silver coins.

Beyond the river Platani, on a hill called Platanella, stood the ancient city of *Castro*, mentioned by Herodotus.

Sciacca, population 12700, the ancient *Thermæ Selinuntiæ.*

It contains nothing remarkable in matters of antiquity. The fortress was built by Count Ruggiero. The *San Calogero* hill, formerly the *Cronius*, abounds in mineral waters.

In July 1831 an island suddenly rose from the sea opposite Sciacca, about two leagues distant from the shore; its form was irregular, rising to the height of 70 palms on the eastern side and gradually sloping towards the north; it was accompanied with a volcano which emitted columns of white smoke rising 600 palms above the sea, united with scoriæ and black ashes but without other volcanic substances. The eruptions were accompanied with detonations, and in the December following the island sunk again in the sea.

From Sciacca to Selinuntium the distance is 20 miles through a rich and well cultivated country, watered by the rivers *Cannitello*, *Leone*, *Belici* and *Hypsa*, and in a large plain extending to the shore are the colossal ruins af three temples belonging to

Selinuntium. This city was founded by a colony of Megarians on the banks of the river Selinos, 600 years before the Christian era; by its situation opposite the African coast and the valour of its inhabitants it soon equalled the other greco-sicule towns in wealth, power and magnificence. The marshes that rendered the air unhealthy were drained by Empedocles who was raised to divine

honours. The first mention of Selinuntium was in the L. Olympiad when war was declared against the Egestans and in the LXVII Olympiad its troops were defeated in a battle fonght near the Mazzaro river. In the Persian war the Selinuntines united with the Carthaginians, but after the defeat of the latter by Gelon, at Imera, they formed an alliance with the Syracusans. They renewed their struggle with the Egestans who applied for succour to Athens and afterwards to Carthage, and though victorious over the Athenians, their city was taken and nearly destroyed by the Carthaginians in the XCII Olympiad. Though many of the fugitive citizens returned with Hermocrates, a Syracusan who settled in this city, it ever after remained subject to the Carthaginians by whom it was garrisoned throughout the first Punic war, and when by the successes of the Romans they decided on evacuating the island, they laid waste the country, again destroyed Selinuntium, and compelled the inhabitants to settle in Libya. The various fortunes of this city, whose existence did not exceed three centuries, are related by Diodorus, Thucidydes, Herodotus, and Strabo. The celebrated mineral and vapour baths at Monte S. Calogero, near Sciacca, were comprized in the territory of Selinuntium.

The Temple of Jupiter Olympicus, see map of Selinuntium n. 1, was one of the largest in Sicily, the blocks of stone being 22 palms in breadth and 13 in depth. Along the peristyle were 46 columns fluted, with capitals, but without base, 17 on each of the large, and 8 on each of the small, sides, comprizing those at the angles. A double portico was sustained by six other columns; at the *pronaus* and *porticon* there were four and two *antes*. These columns are all palms 12. 11 in dimension. The lateral cella wall was closed by the fifth side column, the last of each line having a pilaster, and the peristyle surrounding the cella being a double intercolonnade and a diameter in breadth. Within the cella were several small columns in a double line. The masses of the columns being either plain or fluted, the temple was probably destroyed before

its completion. The dimensions taken from the exterior were

Length	palms	425. 2
Breadth	»	196. 6
Length of the cella	»	321. 8
Breadth . . .	»	89. 10.

About 200 paces to the N. W. are ruins of a rectangular edifice with friezes carved with triglyphs and cornices, and 60 paces to the south are other ruins of a

Temple (n. 2 in the map) with 34 columns around the peristyle and without base or capital viz: 14 on the larger and 6 on the minor sides. A double portico, sustained by a row of four columns, formed the front; the cella was narrow and the peristyle wide. The *pronaus* is quadrilateral, the *naos* contained the sacrarium. The cornice is carved with leaves forming meanders and painted with green, red and yellow colours as customary in these kinds of fragments.

Length, outside the columns	palms	239.
Breadth	»	94.
Length of the cella . . .	»	160.
Breadth	»	32. 4

Between the steps were found two fragments of *Metopes*. One of these represents a warrior defeated in combat by a female wearing a tunic which descends to the feet, and is covered by another reaching to the knees. The male figure wears a cuirass with a piece of metal on the back part, from the shoulders hangs a skin, the right side of the body leans to the left on a large shield.

The second metope nearly resembles the one described differing only in the dress, that of the male figure being Greek, and expiring on the ground, and the female placing her foot on his left thigh. The front of the temple was adorned with ten of these metopes. On the road leading to the beach, about sixty paces distant, are ruins of a third

Temple (vide map n.° 3) which had 15 fluted columns without base, but with capitals on each of the large sides, 6 on the small ones, 2 at the *porticon* and 2 at the *pronaus* with pilasters. The dimensions of this temple are

Length, from the end of the columns,	palms	263. 6
Breadth . . . , ...	»	98. 8
Length of the cella	»	195. 4 1/2
Breadth	»	56.

In 1831 the duke di Serradifalco found in these ruins five magnificent metopes, two in the *porticon*, three in the *pronaos*- They are of a beautiful greek work, of a graceful and pure design, and indicate in the tension of the muscles a perfect knowledge of anatomy.

The first *metope* represents a naked youth of graceful form with the *chlamis* on his left shoulder; on the right shoulder is a lyre; with the left hand he stops in her flight a female covered with a tunic. These two figures probably represent Apollo and Daphne.

The second *metope* represents Minerva wearing a tunic, from her shoulders is suspended a mantle forming numerous folds; the shield is covered with serpents and a head of Gorgona was placed in its centre. The goddess, with her left hand, throws down a naked warrior on whose shoulders hangs a mantle. This group represents the combat of Minerva with the giant Pallas.

DESCRIPTION OF THE THREE METOPES FOUND IN THE PRONAUS.

The first represents a naked youth, with a stag's skin on the shoulders, so disposed that two of the feet unite on his breast, the other two on his back; the hair is symmetrically arranged in the shape of a crown and his feet are ornamented with sandals. He is surrounded by three dogs attracted by the skin whom he attemps to drive away, holding one in his left hand and with the right brandishing a dagger. Diana, placed on his right, looks with indifference at the scene and seems to excite the dogs in their attack. The goddess is armed with the quiver; on her head is a small round cask, her dress is a long folded tunic covered with the peplon the wide sleeves forming fine undulating folds.

The second *metope*, which is uninjured, represents a man seated on a rock, the lower part of the body wrapped in a garment with sandals on his feet. He looks with an expression of pleasure on a graceful young female whose arms he holds and who gently resists; she wears a double tunic, one descending to the feet, the other covering her bosom; under the latter is a linen garment with small undulating folds which cover the breast and arms. A large veil falls over the whole of her person, and on her head she wears a diadem.

The *third metope* represents Hercules with the lion's skin suspended over the soulders, the left hand seizing the helmet of a female warrior who endeavours to wound him with a spear; her body is covered with a cuirass and her left hand armed with a shield: she wears a light tunic, and pantaloons descend to her feet which are bare. This group represents Hippolyte, the queen of the Amazons, who was killed by Alcides, in order to obtain possession of her girdle. The heads, arms and feet of these metopes are of white marble, the bodies of calcareous stone.

Among the ruins of this temple two fine female heads in marble with diadems have been found together with two masks, one in marble, remains of friezes, cornices, pieces of architecture of greek design covered with red, brown and yellow paint. Vestiges of ancient buildings are scattered over the plain.

About a mile to the west are ruins of the ancient Selinuntium. On both sides of the mouth of the *Madiuni*, formerly the *Selinos*, are parallel lines of ancient buildings (n.° 4. 4 of the map) distant from each other about 300 paces and extending from south to north. A few paces distant, on a hill near the sea, stood the very ancient city of *Selinuntium*. Diodorus relates that a part of the town was walled in by Hermocrates and the ruins of these walls still exist (see map. n.° 10. 10). They are formed of square blocks, and in their vicinity are fragments of columns, architraves, capitals and cornices. In the Acropolis of the ancient city are numerous ruins scattered in various directions and those of four temples the description of which commences with the one nearest the shore.

Temple (see n.° 5 in the map) Four steps which are well preserved supported 36 columns, 14 on each of the larger, and 6 on the smaller sides; at the *porticon* and *pronaos* of the cella there are 2, and 2 pilasters at the angles; a wall 4 palms high was raised between the two columns of the *pronaos*; within the cella door were steps that led to the roof.

The following were the dimensions:

Length, outside the columns,	palms	148. 3
Breadth	»	60. 3
Length of the cella . . .	»	108.
Breadth	»	33.

About 36 paces to the north are ruins of the second Temple (vide map n.° 6) of the doric order. The foundations of this temple are nearly entire; among the ruins are the door at the lower part of the western wall, parts of the lateral doors, the base of an angular pilaster of the cella, a part of the frontispiece and other fragments. It appears by these fragments that this temple had touches of stucco and plain designs with ultramarine, blue, red and yellow paint, the triglyphs were black and white.

Length of the base	palms	38. 9
Breadth	»	22. 8

Fifteen paces distant are the ruins of

The third *Temple*. (vide map n.° 7) A staircase, composed of nine steps led to the front entrance and four steps were on the three other sides with 17 columns on each side; the only instance of the kind in Sicily. On the east and west sides were six columns comprizing the angular ones; the west side had a double portico sustained by four columns. The wall that separated the pronaos from the cella is larger than usual.

Temple (n.° 8 in the map). The peristyle was adorned with 34 fluted columns and capitals but without base, 13 being distributed on the larger, and 6 on the smaller sides. In the pronaos were 4 columns two being at the angles instead of pilasters; the peristyle is wide, the cella narrow.

Length, outside the columns,	palms	140.
Breadth	»	90. 4

A few steps behind this temple are remains of a circular well (vide map n.° 9) lined with terra cotta and of a cylindrical form. Beyond the city walls are ruins on the left (n. 11) and to the right at (n. 12) those of an edifice. A mile from the mouth of the *Selinos* is a long line of tombs at unequal distances from each other (see map n. 3 .13. 13). The excavations made on this spot, and in other parts of the town, have produced greco-siculi coins of various sizes.

In the ruins of the temple (n.° 7) described above, three metopes were discovered by the English architects Angel and Harris which are highly interesting as they show the transition of style between the Egyptians and Greeks. These three metopes, with the two found in the plain opposite, are in the Museum of the Royal Library at Palermo.

The first represents Hercules wearing a lion's skin which is lined on the sides by a red girdle; his sword is suspended from the right shoulder by a red band, his hair is short and thick. At the extremity of a spear which he holds on his shoulders, the head downwards and the feet tied with a red band, are two of the Cercopes brothers, Atlas and Candalus whose hands are also tied with a similar band embracing also their arms and breast; on their head is a kind of cap with small wings in the Egyptian style. The capital of this metope is covered with red paint.

The second *metope* represents the fable of Perseus and Medusa. To the right of Perseus is Minerva, and to the left Gorgona, of hideous and gigantic forms, one knee on the ground and holding a young Pegasus in her arms, while Perseus, seizing her by the hair, thrusts into her throat the spear given to him by Minerva. The face of the goddess is black, she wears a long white tunic of the greek form, the folds of which descend to her feet covered with the peplon; her hair flows in ringlets over her shoulders. The cask does not appear as the upper part of the figure terminates at the metope. The figure of Perseus is naked, a small apron tied round the loins is secured by a red coloured band; on his head is a red cask in the shape of a basin turned outwards.

The third *metope* represents a quadriga with harness painted in red, and driven by a man holding the reins in his left hand, on each side females wearing a tunic. The duke of Serradifalco has discovered other fragments of metopes in the same temple, and amongt these the heads of two youths, those of a warrior and of a female.

Castelvetrano, 6 miles from Selinuntium, 12,700 inhabitants, the ancient *Castrum Entellinum* so called from Entella, a town in the vicinity. The palace of the Monteleone family is situated on the piazza. The cathedral is very ancient. In another church are a fine statue of S. John the Baptist by Gagini, and a picture representing the Madonna by Novelli.

Camporello, 6 miles from the above town, 3200 inhabitants. Near this place is the calcareous rock from which the stones were extracted that were used in building the colossal monuments of Selinuntium. Beyond the river Arena or *Alcyus* is

Mazzara, 8 miles from Camporello, population 8400, a maritime town fortified and surrounded with walls, supposed to be the *Azon* of Diodorus. It was occupied by the Rhodians and Saracens, and was frequented by the Norman Princes. The cathedral contains three ancient sarcophagi sculptured in bas relief.

Marsala, 12 miles from Mazzara, population 24000, the ancient *Lilybœum* situated on one of the three promontories of Sicily, 127 miles from the African coast. The sand banks of Cape Lilybæum are noticed by Virgil and Polibius states that pilots were requisite to navigate vessels along the coast. The port was celebrated in the Carthaginian expeditions into Sicily, and Diodorus relates that the army of Annibal, the son of Giscon, landed at Lilybæum when moving against Selinuntium. It was at this port that Cæsar embarked with his army to attack Utica. In the XVI century it was closed by immense blocks of stone in order to prevent the Barbaresque invasions. The promontory was subsequently called Capo Boeo, an abbreviation of the word *Lilybœum*.

This town was built by the Phænicians shortly after the foundation of Selinuntium, and is mentioned by Polibius as possessing strong walls, ditches and a port. Cicero, though styling the inhabitants barbarians, states that the city was splendid, and the views from sea and land beautiful. It was the opinion of the ancients that it had been the residence of the Cumæan Sybil whose tomb was its greatest ornament. Diodorus and Macrobius speak of its sacred well, famous by the virtue attributed to its waters of imparting to those who drank them a knowledge of the future. This well is situated in the church of S. John Baptist.

Libybæum was the constant ally of the Carthaginians, their strongest bulwark and the last town they preserved of their dominion in Sicily. The Romans made many attempts to gain possession of this town, and succeeded only after a ten years siege in the course of the second Punic war. When they became masters of all Sicily they divided the country into two provinces, the Syracusan and Lilybæan, and this city became the seat of a Prætor. According to the historian Fazzello it was destroyed by the Saracens who founded on its ruins

Marset allah, the port of God, the present Marsala. The Normans, after the expulsion of the Saracens, surrounded it with walls, towers, forts and gates, which still exist.

The church of *S. Giovanni Battista* contains a nativity of S. John by Novelli; that of S. Salvatore a transfiguration by the school of Raphael. The convent of *S. Francesco* an old painting on boards. The *Chiesa Madre* a purification. The monastery of *S. Girolamo* a fine painting of that saint, and a picture representing the Crucifix, the banner of Don John of Austria presented to the convent by that Prince.

The belfry of the Carmelitani church merits notice; at the sound of the bell a movement is visible in the building, but no apprehension is felt of its falling. To the left of the gate towards the sea is the *Chiesa S. Giovanni* in which is a staircase that leads to the *Grotto of the Cumæan Sybil.* In the centre is a small wall of saltish

water. Gold, silver and copper coins, with lamps and marble pillars have been found in the grotto.

The territory of Marsala produces a wine of excellent quality which is shipped at a port begun by the late Mr Wodehouse and terminated by order of Ferdinand II.

At a distance of six miles from the coast is the island of *S. Pantaleone* the ancient *Motya*, colonized by the Greeks who were expulsed by the Phænicians 580 years before the Christian era. This island was the scene of an engagement between the Carthaginians and Dionysius by whom it was taken after a great slaughter.

Favignana, 11 miles from Trapani, population 3700, the ancient *Agusa* situated opposite Africa, is another island 18 miles in circuit with a mountain in the centre on which is a fort called S. Catherine. It has two ports; in the one facing the Lilybæum promontory the Roman fleet was stationed during the first Punic war in order to prevent the Carthaginians from succourring Trapani which was besieged by the Romans. In calm weather during the summer months the phenomenon of the *Fata Morgana* is frequently seen on a grander scale than at Messina. The grottoes of the island contain numerous slatactites, and its soil produces vineyards from which an excellent wine called *del Bosco* is made.

The *Isola Maretimo*, 20 miles from Trapani is three in circumference. It is covered with wild thyme and exports honey of an excellent quality.

The *Isola Levanzo*, 9 miles from Trapani and 8 in circuit has various small ports and some sufficiently large for merchant vessels.

TRAPANI (1).

After the heroic times, which are envelopped in the obscurity of fable, the Aborigines of Sicily retired into the

(1) *Hotel del Sole.*

interior of the island and while the Phænicians, according to historians, formed establishments on the maritime regions of the west, the Greeks settled on the eastern shores. The Phænicians, being a commercial people, selected for their residence places that could serve as an emporium for merchandize, near bays and sea ports. Trapani being of a very remote origin, as may be inferred from the historians of ancient times, and having a port well situated for trade to which the name of *Drepanon* was given from its resemblance to a scythe, was probably one of the positions selected by the Phænicians for their commercial enterprizes. It was occupied by the Sicanians before the period of the Trojan war, and as stated by Virgil (Æneid. lib. III) was the place where Anchises died and funeral games were celebrated to his memory by Æneas.

Trapani, at the present day the chief town of a province, contains about 25,000 inhabitants. It is enclosed by walls and carries on a considerable export trade in corn, shumac, soda, fishery coral, rice, fruit and salt. From April till August it has a coral fishery and that substance is either exported or becomes a source of industry to the people.

The most interesting objects in this city are:

The *Chiesa della Badia Nuova* which contains a painting representing S. Dominick by Morreale, a S. Catherine by Carrega, and a Rosario over the high altar by an unknown artist.

In the *Chiesa di S. Nicolò* is a marble bas-relief by Gagini representing the resurrection of our Saviour.

The *Torre Gotica* in the strada Giudecca was built by the Saracens.

The churches of *S. Andrea* and *della Luce* contain paintings of the Madonna del Rosario by Carrega, and one representing the Virgin and child with the date of 1011.

Chiesa di S. Maria di Gesù. The picture representing the Saviour is by an unknown artist, those of Peter and S. Francis are attributed to Bellini. In the presbytery are various works by Andrea Carrega.

Chiesa di S. Rocco. In the sacristy is a fine painting by Vito d' Anna. The Madonna and child, the S. Gre-

gory, S. Jerome and S. Charles are by Spagnoletto. In the presbytery are a S. Roch and a S. John writing his gospel; the frescoes, representing the assumption of the Madonna, are said to be by Domenichino.

The *Chiesa de' Gesuiti* contains a S. Francesco Borgia by Morreale, a S. Ignazio and a bas-relief by Marabitti;

In that of *S. Lorenzo* is a S. George on horseback of the school of Guercino. Under the chapel of the holy sacrament is a dead Christ in alabaster by Tartaglia, and in the fourth chapel a crucifixion with the Madonna and S John by Vandyk.

The *Chiesa de' Padri Minori* contains a S. Anthony of Padua by Carrega. From Trapani to Monte S. Giuliano the distance is 5 miles. Three miles from Trapani is the

Convent and *Church of the Annunziata* founded in 1332. In the nave of this church was deposited the body of S. Louis IX, king of France, who died at Tunis, from whence it was taken to Trapani in November 1270 and subsequently to Paris. The painting representing the martyrdom of S. Andrea is attributed to Mattia, Christ embracing the cross is by Carrega, the baptism of our Saviour is of the Giorgione school. In the chapel of the Madonna, over an altar decorated with marble and silver, is a fine marble statue of the Virgin with the infant reposing on her left arm.

Monte S. Giuliano was celebrated in antiquity under the name of *Eryx*, on the summit of which stood the temple of *Venus Ericina* which, according to Virgil, was built by Æneas. When the town was taken by the Romans the statue of the goddess was carried to Rome, and placed in a temple built expressly to receive it on the top of a hill. The temple of Eryx was restored under Tiberius; only a a few vestiges of it remain within the fort. The town was one of the three founded by the Elimi, and enlarged by the Trojans; its walls, which still exist, indicate the transition from the Cyclopean to the regular mode of construction. Among the ruins of the temple many valuable ca-

meos have been found some of which are in the *Barbieri* collection at Trapani. Those particularly worthy of notice are the following: a group of five figures on a sardonic stone representing the head of an old man between a ram and a serpent; one in agate with the head of Paris; another white, on a red calcedonia ground, with a young lion. Coins and other objects of antiquity have been found at the foot of the hill.

The town of Monte S. Giovanni contains about 10,000 inhabitants.

TOWNS IN THE PROVINCE OF TRAPANI.

Citaria, an ancient city, 20 miles from Trapani situated at the foot of *Monte Daino*, of which vestiges are still visible.

Salemi, 24 miles from Trapani, 12,100 inhabitants, is the ancient *Samellio*, inhabited by the Saracens who changed its name into *Salem*. It was one of the royal cities of the Normans and now belongs to the *Moncada* family.

To the north of *Salemi* is a sumptuous castle of the lower ages. This town, by its elevated situation, presents many picturesque views, and from the foot of the cross the eye embraces Mazzara, Marsalla and the African sea. Its territory contains a variety of agates.

Vita, 24 miles from Trapani, population 3400, near Cape S. Vito. It is supposed that on its site stood the ancient *Cithallus*. It was taken by Junius after the capture of Eryx who placed a garrison of 3000 men in the fortress called *Acellus* of which some vestiges are left; near Cape *Corfano* are springs of sulphureous water.

JOURNEY FROM TRAPANI

TO PALERMO.

	Posts	Miles
Colonnetta . . .	1. 1/2	12
Calatafime . . .	1. 1/2	13
Alcamo . . . ,	1. 1/2	11
Borghetto . . .	2.	16
Palermo	2.	16
	8. 1/2	68

The distance between these towns is 68 miles over a carriage road. From Trapani to *Colonnetta* the distance is 12 miles and thence there are 13 miles to

Calatafimi, population 8300. This town, situated between two hills, was built by the Saracens, probably on the ruins of the ancient *Longarico*. From Calatafimi to Segesta the distance is three miles.

Segesta or *Ægesta*. The history of this city is lost in the fabulous times, its foundation being attributed to Ægestus or Acestes, the son of Trojan parents who emigrated with Æneas. According to Diodorus he shared in the fatigues and dangers of the siege of Troy, and on his return to Sicily obtained with Elinius, a Sicanian, a grant of land on the banks of the Crimisus, and founded with Æneas the city to which he gave his name. Thucydides also recognizes the Trojan origin of this town which was settled by the Trojans who were unable or unwilling to accompany Æneas to Italy. The Ægestan republic became rich and powerful and is first mentioned in history at the period of the L. Olympiad when it began its wars with the Selinuntines. The river Mazzara divided the territories of the two cities whose rivality occasioned the ruin of each and that of Sicily. The enmity of their ancestors was transfused into their descendants, the Selinuntines sided with the Gnidians and Heraclides, the Trojans and the *Ercidi* with the Segestans. In the first war the

latter were victorious, but having been subsequently defeated by the Selinuntines they applied for assistance to Athens, and through the influence of Alcibiades, the expedition so fatal to them and to the Athenians was undertaken. Ægesta then became subject to the Carthaginians who were expelled by the Romans in the first Punic war. Under the consuls Otacilius and Valerius, in consideration of its common origin with Rome, it was admitted to the rights of a latin city, and its territory was encreased; throughout the Roman period, and in the early times of Christianity down to the IV century, its condition was flourishing. In the XI century it was no longer mentioned in history.

Of its ancient splendour there remain ruins of its Temple and Theatre.

The Temple. On a parallelogram 237 $^1/_4$ palms long and 108 $^2/_3$ broad were four steps on which stood 36 columns with capitals, each formed of 10 or 12 blocks of calcareous stone, 14 on the larger, and 6 comprizing the angular ones, on the smaller, sides; the frieze was ornamented with triglyphs and metopes, the two lower sides were crowned by low frontons. The height of the columns and capitals is palms 35. 11, the diameter 7 $^1/_3$. The dimensions of this temple taken from the exterior of the columns are as follow:

Length	palms	225.	1.	5.
Breadth	»	79.	10.	8.
Height, exclusive of steps	»	62.		

From the absence of holes to receive the beams and of the cella, it is evident that the building was never completed, and its situation beyond the walls in a fertile though solitary country proves that it was dedicated to Ceres, the temples of that goddess, according to Vitruvins, being generally placed in rural spots. Opposite the temple is a hill called *Barbaro* or *Varvaro* between which and the site of ancient Ægesta is the

Theatre. Its diameter is 244 palms and like the greatest part of Greek theatres it is situated in a rock on the slope of a hill. Its form is a semicircular polygone; the *Cavea*

is divided by six staircases leading to seven *cunei* of twenty *sedili*, those at the extremity being about one third the width of the others; to the last row of the first *cunei* was attached a support to lean on, a convenience that did not exist in other Sicilian theatres. The lower part is preserved, the upper part is ruined; it stands on a wall raised about six palms on the *precinzione*. The upper cunei are divided by two *vomitori*; the part opposite the rock is supported by piles strengthened by light walls. The theatre is enclosed by walls composed of large square blocks, of the *scena* the foundations alone remain. On one of the sides is a greek inscription with the name of a personage to whom this monument was dedicated by the people of Segesta in honour of his virtues; the ground is covered with fragments of columns, friezes and cornices. Several inscriptions have been found among these ruins relating to Segesta, one with a dedication to the celestial Venus whose temple is mentioned by Thucydides, two others relating to the theatre and one with the word ΑΣΚΑΡΟΣ, belonging probably to the temple of Esculapius.

A few paces to the south west are ruins of an ancient fortress, on the south stood Ægesta. This site presents a fine view over fields traversed by torrents and rivers bounded by high mountains, deep vallies, villages and the bay of Castellamare. Two miles and a half to the north of Monte Barbaro are the ancient and celebrated Segestan baths supplied by six springs, four on the left and two on the right banks of the *Gaggera*.

In the vicinity of these springs is the town of

Castellamare containing about 8500 inhabitants and situated on a bay formed by the Tyrrhenian sea. Its fort is supposed to be of Saracenic construction. A hill rising in the plain of Targinisi not far from the town, is remarkable by its deep grottoes.

At a distance of 11 miles from Calatafimi stands

Alcamo, situated at the foot of Monte Bonifato and containing 15,600 inhabitants. This town was built on the hill by the Saracens and preserves its walls. Under Frederick II in 1330 it was rebuilt in the plain. Near *Bella*

Villa, to the north of the town, are ruins of fort *Calatub* which was probably built by the Saracens. The territory of *Alcamo* abounds in marble quarries, producing a yellow marble of a very fine quality.

Partenico, 15 miles from *Alcamo*, with a population of about 14,000 souls, contains a royal palace. At a distance of two miles is

Borghetto, population 5000, and 12 miles further on stands

Morreale, population 13,000, built in the XII century. The Benedictine monastery and the Cathedral were founded by *Guglielmo il Buono* in 1174.

The *Cathedral* of Morreale is the largest and most splendid monument raised by the Normans in Sicily. The exterior has undergone various changes at divers epochs but the posterior part has not been touched. To the north is a portico with arches built in 1569 by Cardinal Alexander Farnese, the Archbishop of Morreale. The bronze doors by Bonanno of Pisa in 1186, are divided into square compartments each representing a scene from sacred history. The church, in the form of a latin cross, is 304 palms long, 130 in its widest, and 90 in its smallest breadth. The arches in acute angles rest upon columns taken from ancient edifices as seen by the capitals some being in the ancient, and others in the Norman style; the former are decorated with leaves and cornucopeia of excellent execution. The walls of the naves, the absis and arches are covered with mosaics representing biblical subjects; the sides of the choir are decorated with porphyry, marble and mosaics. The high altar and the chapel of S. Benedict are adorned with silver and with statues by Marabitti.

Adjoining the Cathedral is the Benedictine convent surrounded by a portico sustained by 200 columns. A fountain at one angle of the cloister is enclosed by arches and columns in the Moorish style. In the church is a painting which represents S. Benedict and other chiefs of his institution by Morrealese, and opposite is one relating to William II by Velasquez.

The Library contains numerous diplomas of the Sici-

lian kings, and in one of the dormitories is a picture representing the martyrdom of S. Placido by Paladino.

In the Capuchin church is a painting over the high altar representing the nativity of Christ in the style of Gherardo delle Notti.

On the top of a hill near Morreale stands an edifice called *Castello di S. Benedetto* which was probably an ancient fortress of the Saracens changed by William the Good into a monastery, an opinion which may be confirmed by the appearance of the walls and towers and of the church situated in the court, the ancient doors and windows terminating in acute angles.

From this spot the view embraces Palermo and its environs, the Tyrrhenian sea and the monastery of S. Martin.

The road from Morreale to Palermo, a distance of four miles, presents at all points most beautiful views and the country is in a high state of cultivation. On approaching the town it is lined with villas and fountains interspersed with orange, lemon, and other species of fruit trees.

PALERMO (1).

This city, the ancient Panormos, is situated in lat. north 38° 6', 44" and in longitude 31. 0. 20" in the centre of a luxuriant valley, closed by the Monti Pellegrino and Catalfano to the north and east, in the form of an amphitheatre, and contains about 175,000 inhabitants.

According to Thucydides it was occupied by the Phænicians, and Polybius states that it became the capital of the Carthaginian possessions in Sicily, but even under their

(1) *Hotel della Trinacria very clean and comfortable, situated on the Marina, and commanding an extensive view of the bay and country. It is kept by Salvatore Ragusa. The hotel Albion, de France and Pizzuto, are also good but are not situated* on the Marina.

rule, the inhabitants followed the greek customs, and an ancient inscription, recording chariot races and the plaudits of the people, proves that the town possessed a palestra. In the course of the first Punic war it was taken by the Romans who declared it a free city; after the ruin of the Roman empire it was occupied by the Saracens who embellished it with fine edifices, and built a line of aqueducts which conveyed to the town the springs of the neighbouring mountains; these aqueducts are still in use. After the expulsion of the Saracens by the Normans it became the residence of the kings of Sicily. Its subsequent fortunes are blended with those of the royal houses of Swabia, Anjou, Arragon, Castille and Bourbon. It is celebrated by its climate, by the luxuriancy of its soil, its splendid edifices, and the regularity of its streets, the two principal ones the *Toledo* and *Cassano* being each a mile in length, intersecting each other at right angles, and leading into an octangular piazza called the *Quattro Cantoni*. It is flanked by suburbs, to the south are the Ficarazzi torrent, and the river *Oreto*. On various points, particularly towards the sea, it is fortified, and along the shore is a beantiful quay called the *Marina*.

The town is divided into four Rioni: *del Capo* or *Siralcadi*, *dell'Albergaria*, *della Kalsa* and *della Loggia*.

I.° RIONE SIRALCADI

The entrance to this quarter is by the *Porta Nuova*, built in 1460, it was damaged by the earthquake of 1693 restored and decorated with bas-reliefs in 1823. To the left is

The *Chiesa S. Giacomo* said to be of Norman construction in 1088. It forms a quadrangle and is divided into five naves by four rows of columns, a peculiarity not observed in other churches of that period the largest never exceeding three naves.

The *Largo del Papireto* is so called from the *papyri* which, in ancient times, grew on the banks of a stream

marked at this spot in the topography of the old town. To the south is

The *Palazzo Arcivescovile.* On the east is a window of fine Gothic architecture that formed part of the ancient palace, and at the south angle a balcony with sculptures by Gagini.

The Cathedral is surrounded by a balustrade adorned with statues of various Sicilian saints, the central one being dedicated to Santa Rosalia. It forms a mass of rich Gothic architecture, and was built by Gaulthier Offamilio Archbishop of Palermo in 1169 and consecrated in 1185. Having undergone various changes the wall of the middle nave, and a portion of the outward wall near the principal chapel, are all that remains of the primitive structure. The southern part is decorated with white marble statues by Gagini and his school; they stand in symmetrical order on the upper part of the portico which is formed of acute arches resting on columns; the capitals and ornaments of the door exhibit both taste and delicacy in their execution; this portico was added to the church in 1426. The large door to the west was finished in 1421; the light Campanili, the windows and the arches that unite it to the Archbishop's palace produce a picturesque effect. The form is a latin cross divided into three naves; the length is palms 385, breadth 114 and 140 at the cross. One of the marble basins containing the holy water was sculptured by the school of Gagini, the other in the XIV century; the high altar is in *pietre dure*, the pavement of the large chapel is in *verd' antico* and porphyry mosaic. In the tribune are statues of the XII apostles with angels bearing the crown of martyrdom, and in the centre of the high altar is a statue of the Redeemer. These works, and the bas-reliefs at the crucifixion altar, are by Gagini and his school; the wooden seats on each side of the choir were carved in 1500; the altar of the Sacrament is in lapislazzuli. The tombs of Ruggiero and Costanza, of Frederick II and Henry VI are decorated with porphyry urns; on each side are two marble sarcophagi with bas-reliefs, one of William of Arragon, the other of Costanza the wife of Frederick II. On the right wing of the church

is the altar of S. Ignatius with a painting by Novelli; in the winter choir one of S. Crispino and one of the Assumption by Velasquez. To the left of the choir is

The *Catacomb* forming a right angle near the absis, with eight low pillars in the centre and eight others on the western side; seven of these pillars are of granite. To the right are various high reliefs by Gagini, a sarcophagus attributed to the Archbishop Nicodemus with sculptures representing a lamb, a greek cross, and inscriptions of the greek liturgy; near it is another of the Norman epoch, that of Ugo II, a Bizantine tomb representing the Apostles, that of Cardinal Tagliavia, the urn of Tedeschi, Archbishop of Palermo, those of Frederick of Antioch, of Offamilio, Paternò etc. Opposite these tombs are seven semicircular chapels each having an altar; at the left entrance are two sarcophagi with bas-reliefs representing the metamorphosis of *Adonis* and an apotheosis; this catacomb is lighted by apertures in the ceiling and in the eastern wall. Opposite the minor lateral doors is a house with a mosaic ornament, and under one of the windows is the inscription HIC DATUR CORONA REGIS, from which it may be inferred that Count Ruggiero and other kings were crowned in this chapel.

Chiesa della Badia Nuova. The frescoes of the ceiling, the painting over the right altar representing S. Francis and other saints, are by Morrealese. That of the high altar representing the mystery of the Redemption of mankind is by Patavia.

Chiesa de' Gesuiti. In the chapel of S. Luigi is a figure of the saint by Marabitti; the arabesques of the columns, the architraves, friezes and cornices are by Gagini, the frescoes by Tancredi.

Chiesa di S. Agostino. The façade, in the Gothic style, is of 1275. The minor door is decorated with sculptures by the elder Gagini which indicate the epochs of Sicilian sculpture.

The *Chiesa di S. Vito* contains paintings by Novelli; that of *Monte Vergine* a *Madonna della Consolazione* of the early greek style.

In the *Chiesa del Cancelliere* are an Epiphany by Antonello and frescoes by Novelli, and in that of *S. Ninfa* is a S. Cecilia by Barbalonga.

RIONE DELL' ALBERGHERIA.

The *Palazzo Reale*, one of the most sumptuous edifices of ancient Palermo, has always been the residence of the Sicilian kings, and in the opinion of several historians it was occupied by the Carthaginian, Roman and Saracenic governors. With the changes it has undergone in the course of ages it is now a compound of the Saracenic and Norman style of architecture. On the attic story is

The *Specola* or Observatory, which commands an extensive and beautiful view, and is provided with excellent instruments. It was here that the celebrated *Piazzi* discovered the planet *Ceres*. The large staircase to the left leads to

The *Cappella Palatina*, one of the most interesting monuments of the kind in Sicily, by the splendour of its mosaics in pietre dure, its antiquity and elegance. It has three entrances. The large door has a marble cornice carved with leaves around which is a mosaic band of gold and pietre dure; the minor doors are closed by beautifully carved bronzes, the cornice is lined with sculptures representing the heads of various animals; the walls near the principal door are covered with various coloured mosaics representing biblical subjects. On the ancient campanile is an inscription in three languages relating to the clock made by order of Count Ruggiero; in the principal nave are columns sustaining five acute arches. The ceiling, in the Moorish style, is divided into roses delicately carved, the niches are filled with paintings of men and animals surrounded with arabesques; the arches near the *presbyterio* are sustained by porphyry columns; the base of the *Sancta Sanctorum* is composed of various coloured marbles in the form of two serpents, the altar is enclosed by a marble railing lined with *pietre dure* of various co-

lours. The finest mosaic in the church is that of Christ blessing the faithful; where the friezes are wanting the space is covered with greek, latin and arabian inscriptions relating to saints, biblical matters, or to the family of Count Ruggiero.

The room called the *Torre Normanna*, situated near the archive room of the church, is decorated with marble columns lined mith mosaics of various colours representing Normans armed with the bow and hunting stags, lions, leopards and other animals.

Chiesa di S. Giovanni degli Eremiti. If the date of its foundation were not known to be in 1132, its external form would indicate the Saracenic, much more than the Norman, period. The upper part consists of four cupolas altogether in the oriental style. It is in the form of a latin cross with a single nave as customary in the Siculo-norman churches; this church was given by king Ruggiero to some hermits from Puglia. The adjoining convent is enclosed by a double colonnade.

The *Church of Monte Oliveto* contains a marble statue of the Madonna by Gagini. The painting of S. Benedict with the other founders of that order is by Velasquez.

The *Hospital* was built by the Conte di Alcamo in 1330. The southern, and eastern, sides, are a fine sample of the plain Norman architecture. The door, with inscriptions of that period, is decorated with a frieze and the arms of the Selafani family; the arched windows are divided by a column. The interior contains a painting by Crescenzio which represents the triumph of death riding a horse, and a fresco representing paradise, by Morrealese.

The public library in the *Vico S. Michele* contains 30,000 volumes and various greek manuscripts.

The *Chiesa di S. Michele Arcangelo* existed before the period of the Norman dynasty, as ascertained by a diploma preserved in the archives of the Cappella Palatina.

The *Chiesa de' Gesuiti* is remarkable by a profusion of marble mixed with arabesques. The cupola in the

S. Anna chapel, the S. Francesco d' Agiro and the hermits, are paintings by Novelli.

The *Regia Università*. A portico decorated with four fluted columns leads to a covered vestibule and a courtyard, around which are arches and columns. At the bottom of the court is the Museum containing the metopes found in the temples of Selinuntium, already described, the most ancient of which form an intermediary epoch of art between the Egyptians and Greeks. The other objects particularly deserving of notice are a triglyph and fragments of a small temple found also at Selinuntium, the statue of a consular personage from *Tindaro*, those of Jupiter and Minerva, two candelabri, one representing Isis and sphinxes from *Solanto*, the statue of a Bacchante from *Pompei*, a statue of Esculapius and an antique sarcophagus from the temple of Hercules at *Agrigentum*.

On the first story are the cabinets of physics, natural history, anatomy, and the

Picture gallery, containing a holy family by Rubens, S. Pietro in chains by Novelli, the fall of S. Paul by Marco da Siena, a Madonna with S. Joseph and S. Rosalia by Morrealese, S. Andrea Avellino and a martyrdom by Salvator Rosa, S. Jerome by Spagnoletto, a portrait by Morrealese, a landscape by Velasquez, Andromeda on the rock by Vandyk, a Madonna and angels by Rozzolone, a Pietà by Spagnoletti, a transfiguration by Marco da Siena, Laban by Luca Giordano, a Madonna and various saints by Crescentio in 1440, a S. Antonio by Aniemolo, an Amphitrite of Albani, a coronation of the Virgin of 1400, S. Bartolomeo by Marzione, the guardian angel by Sassoferrata, a madonna on boards by Bartolomeo Camulio of 1347.

In the centre of the adjoining room is a small bronze statue of the infant Hercules, found at Pompei with several utensils from the excavations of that city.

Along the corridor is a collection of casts, and in the contiguous rooms are engravings by Drovet, Andran and Endelink. In another small cabinet are some valuable

paintings: Christ crowned with thorns by Correggio, the family of Rubens by Vandyk, a holy family by Schidone, a portrait by Holbein, a battle piece by Novelli, an Annunciation by the school of Vandyk, a sketch by Polidoro, a Pietà school of Albert Durer, a terrestrial paradise by Breughet, a deposition from the cross by Luca Cambiaso, a Madonna with the child and S. John by Benvenuto Garofalo, a sketch of the *Spasimo* painting, attributed to Raphael, a portrait of Giorgione by Castelfranco, and two sketches by Polidoro.

Piazza Bologna. In the centre stands a bronze statue of the Emperor Charles V.

The *Chiesa de' Teatini* is an elegant building in the shape of a latin cross; the principal nave is supported by columns, eight of which sustaining the cupola are of a single block. The high altar is decorated with pietre dure; the crucifix, excepting the arm, is of a single piece of ivory; the one in the left chapel near the sacristy is attributed to Michael Angelo Buonaroti. The picture representing S. Gaetano is by Novelli. Under this temple is another church with large pilasters.

The church of *S. Chiara* contains a painting of the Pietà; in the one called *Ortiglioni* are frescoes by Novelli, and in that of *S. Salvatore* various oil paintings by Tancredi.

RIONE DELLA KALSA.

The Porta Felice, said to be by Novelli, is one of the finest gates of the city. To the left is a public garden commanding a view of Monte Pellegrino and of the sea, and is lined with fine palaces amongst which is that of the Principe di Butera.

In the *Chiesa dei Crociferi* is a painting of S. Matthias by Verde; in that of *S. Teresa* a portrait of the saint by Borremans.

The *Monastero della Pietà* was a private palace built by Francesco Abatelli in 1495, a person who occupied places of distinction under Ferdinand the Catholic.

The walls, doors and windows, each decorated with three light pillars, preserve their original form. In the church which is of a much later date is a Pietà by Aneimolo.

S. Maria degli Angeli contains a Sposalizio by Aneimolo, a S. Pietro d' Alcantara by Novelli.

The *Palazzo de' Tribunali*, the palace of Manfredi di Chiaramonte, Count of Modica in 1307, is a mixture of Gothic and Saracenic architecture; it devolved to the crown after the decapitation of Modica for high treason and became the seat of the Inquisition in Sicily.

Near the Teatro S. Ferdinando is the church of *S. Francesco d'Assisi*; the front part, of gothic design, is formed of arches covered with arabesques. The interior consisted of three naves, but after the earthquake of 1823 which destroyed the frescoes of Morrealese, it has undergone alterations. The statues in stucco, representing the virtues, are by Serpotta, several are of the XIV and XV century. The equestrian statue of S. George is a valuable work by Gagini.

Chiesa di S. Lorenzo: the painting over the high altar is by Caravaggio. The seats in the oratory are of ebony with carvings inlaid with ivory and mother of pearl. The fresco representing Jacob blessing his sons is by Borremans.

The *Chiesa della Magione*, built in 1150, is of Norman architecture and preserves its original form.

The *Palazzo Patérnò*, an ancient building with circular arches, was inhabited by the Emperor Charles V.

Near the ancient *Porta di Termini*, restored in 1328 by Frederick II, are ruins of the *Chiesa dello Spasimo* which possessed the celebrated painting of Raphael, called the *Spasimo di Sicilia*, now in Spain.

In the *Chiesa di Monte Santo* is a S. Maria Maddalena de' Pazzi by Novelli, and beyond the theatres S. Cecilia, the Carolino and the Post Office is

The *Chiesa dell' Ammiraglio* or *La Martorana*. Though altered from its primitive form, enough of the ancient, remains to render it one of the interesting monuments of the Siculo-norman architecture; it was built by

George of Antioch, the high admiral of king Ruggiero, with the quadrilateral fort surmounted by a cupola, in the true greek style, and till the time of Honorius III the service was celebrated according to the greek ritual. In 1433 it was conceded by king Alfonso to the nuns of a contiguous convent called la *Martorana* which was founded in 1193 by Heloisa, the wife of Goffredo di Martorana. In the interior are mosaics representing the saviour crowning king Ruggiero with George of Antioch at the feet of the Madonna. The tower, of a light and elegant form, now the campanile, is the only part of the edifice preserving the original style of architecture.

The *Chiesa di S. Cataldo* is an interesting monument of the Siculo-norman style preserving entire its original form. It was probably built, together with the adjoining palace, by Majone the high admiral of William I, and the plan being a long right angle its greek form appears to advantage. The acute arches are sustained by columns taken from ancient edifices, and on the exterior part there are three semispheric cupolas; the ancient ornaments have disappeared but the pavement is rich in mosaics, in pietre dure, in porphyry and serpentine slabs forming various designs.

Chiesa S. Caterina. The walls, the altars and the pavement are lined with marble. The painting on the cupola is by Vito d'Anna, the Madonna and child over a confessional is attributed to Rubens.

Piazza Pretoria, e fonte. The centre of this little piazza is decorated with a large and beautiful fountain of the elliptic form from which the waters issue by 56 channels; it was built by Camilliani and Vagherino, two Florentine sculptors, in 1550. At the end of the third step it is closed by a marble balustrade, and the intermediary pilasters support two half statues. Within the enclosure are four basins with six niches in which are six heads of animals, and on a small rock are four statues each holding an urn. On the upper line of steps is a fountain in a shell, and in the centre are four sea horses with harpies on their crupper sustaining the first basin which

is carved with geese intermixed with dolphins. Near these are four Syrens with urns whose arms sustain the second basin in the centre of which are four *Genii*, and four dolphins twisted between their legs support the last basin on which stands a child pouring water out of a cornucopeia.

The *Palazzo Senatorio* is a square grandiose building the foundations of which were laid in 1300 by Frederick II of Arragon, but it was not completed before 1470. On the staircase is a statue representing the *Genius of Palermo* resting on a porphyry pedestal. In one of the rooms is a statue of Ferdinand I. The diplomas relating to the privileges of the town are preserved in this palace, and one of its halls is dedicated to the scientific and literary assemblies of the *Accademia del Buon gusto.*

The *Chiesa di S. Niccolò di Tolentino* contains the pictures of the titular saint, of S. Augustine, and of S. Casimir, king of Poland, by Novelli.

RIONE DELLA LOGGIA.

To the right of the *Porta Felice* is

The *Conservatorio di S. Spirito* which receives children of both sexes and instructs them in those branches of trade for which they show an inclination. To the left is

The *Chiesa della Catena*, the portico of which is one of the finest edifices of the XIV century existing in Palermo. In the second chapel are four fine marble statues of the Gagini school; the painting over the altar which has been injured in the restorations, and the Madonna of the following chapel with the angels in alto-rilievo, are of the XIV century. In the two chapels opposite are paintings of the school of Novelli.

Chiesa di S, Antonio. The tower of Bayck, situated on this spot, was built by the Saracens in the 531 year of the Hegira, 942 of the Christian era. In subsequent times it was called the *porta de' Patitelli.* The inscription under the battlements, of the same characters as those so

frequently met with in Palermo, is interpreted thus: *Non est Deus nisi Deus; non est potentia neque fortitudo nisi in Deo forti omnipotenti.* The paintings over the two principal altars are by Ganci.

The *Chiesa di S. Matteo* contains two paintings by Novelli and frescoes by Vito d' Anna.

The *Piazza Villena* presents from its centre one of the finest views of the town, embracing the whole line of the two principal streets, the Porte Nuova, Felice, S. Antonio and Macqueda. The façades of the piazza are adorned with statues of kings and of allegorical figures.

The *Pizzuto* is an ancient tower built with square stones.

The *Chiesa S. Pietro* contains two paintings by Aniemolo.

The *Chiesa dell' Olivella*, one of the most splendid churches in Palermo, contains frescoes by Manno, Riolo and Loforte. In the second chapel is a fine painting of the Madonna and S. John attributed to Giulio Romano or to Lorenzo di Credi. Under the transept is another Madonna and saints by Paladino who also painted the S. Ignatius of the opposite chapel. The chapel of the crucifixion is decorated with marbles, amethysts, topazes, agate, lapislazzuli, corniola and jasper columns.

The *Casa de' Filippini* annexed to the church has a library which is open to the public. The *Oratorio* is of a fine style of architecture.

Chiesa di S. Domenico. The column in the piazza was erected in 1726 by the architect d'Amico; it supports a bronze statue of the Virgin executed on the model of Serpotta, the church is remarkable by its size. According to the inscription over the principal entrance it affords room for 11,918 persons allowing three square palms to each person. It is divided into three naves, and contains a Madonna del Rosario by Aneimolo and a painting representing the Pentecost, a valuable monument of Sicilian art at the close of the XV century. In the sacristy is a Madonna with the Apostles attributed to Pietro Perugino.

Compagnia del Rosario. The cieling of this church

was painted by Morrealese, the four round pictures are by Borremans, the painting over the high altar is one of the master pieces of Vandyk. The other paintings are Jesus disputing with the doctors by Morrealese, the annunciation by Loverde, the coming of the holy Ghost by Novelli, the prayer in the garden and the assumption of Maria by Luca Giordano, the flagellation by Stemmer; the stuccoes are by Serpotta.

Chiesa di Valverde; the painting over the high altar is by Novelli; in the first chapel to the right is one by Aneimolo.

The *Chiesa di S. Zita* contains a S. Anne by Novelli, a fresco in the Rosario chapel, by Pietro d'Agiula, a deposition from the cross, the master piece of Aniemolo, the communion of the Magdalen by Novelli, the dispute of S. Thomas by the school of Antonello, and on the high altar a painting by Carlo Maratte. The chapel behind the choir is decorated with bas-reliefs by the school of Gagini.

The *Chiesa S. Giacomo*, built in 1339 on the ruins of one of the earliest mosques of the Saracens, is decorated with valuable paintings by Aneimolo, one representing the flagellation of Christ.

Castellamare, situated on the coast, was founded by the Saracens and restored by the Normans. In the church are a S. Silvester, a S. Gaetano and a Madonna del Rosario by Vito d' Anna.

The *Chiesa di S. Giorgio* contains a Madonna del Rosario by Luca Giordano, a S. Luke by Paladino, the baptism of our Saviour and the annunciation of the Virgin by Giacomo Palma.

PRIVATE COLLECTIONS IN PALERMO.

The cabinet of Prince Trabia contains medals, cameos, intaglios, a small golden bull with a Phænician inscription found in the ruins of Segesta, gems, bronzes, greco-siculi and arabo-siculi vases. Among the paintings are works by Luca Giordano, Gherardo, Benvenuti, and the Caracci.

The *Rivona* collection is composed of objects of natural history.

In that of the *Principe di Campofranco* are pictures by Titian, Albert Durer, frà Bartolomeo, and Salvator Rosa.

Sig. *Pojeno*, opposite the palazzo Butera, possesses a small painting on boards representing the Pentecost, by Raphael, several works by Morrealese and Aneimolo, and four fine pictures by Spagnoletto.

ENVIRONS OF PALERMO.

Beyond the *Porta Felice* is the

Foro Borbonico, about a mile long. This public walk is decorated with the statues of Carlo II, Carlo III, Ferdinando I and Francesco I.

Near the Villa Giulia are the Botanic garden, now one of the first in Europe, and the Ponte dell' Ammiraglio in the Arabic style, thrown over the *Oreto* river which takes its source at Misileandani beyond Morrealese. To the right is

The *Chiesa de' Lebrosi*, founded by Count Ruggiero after the capture of Palermo on the spot where his army had been camped. The walls, the eastern side, and the cupola are of the primitive construction, the windows and doors in the form of an acute angle.

Mardolce or *Favara*. This large square building with a spacious court yard, is of the Arabian style of architecture and was probably a residence of Count Ruggiero who is said to have built the chapel. Near it are ruins of an ancient vapour bath.

Of the *Naumachia* only three arches remain, over which are

The *Grotte di Mardolce* or *San Ciro*, containing the fossil bones of elephants, of hippopotami and of other animals now unkown.

The *Chiesa di S. Spirito*, built by William II in

1178, is celebrated as being the spot where the Sicilian Vespers commenced in 1282.

The *Chiesa S. Antonio* contains a painting of the Madonna, by Novelli.

In the *Vallata della Guadagna* are ruins of a Norman palace consisting of a large hall, the doors and windows having acute angles with small pillars. These ruins are called by the peasants the *Torre de' Diavoli.*

The *Carmelite church* is also of Norman foundation.

The *Real Casa de' Matti*, an edifice of plain, but handsome architecture, is divided into two parts for both sexes and subdivided into four other parts each of which is destined for the patients afflicted with the same species of insanity. The researches made by men of eminence on the nature of this malady have shown that the mode of cure should be different to that so long practised, that gentle measures are far more successful than violence in curing the malady, and in giving scope to the ideas of the patients. Providence had reserved for this experiment in Palermo a gentleman named *Pietro Pisani*, who abandoned a brillant position in society and withdrew to this house of mourning to become the father and comforter of of its inmates. Under his direction and by the observance of his regulations which have been adopted in America and in Switzerland, the cases of cure are generally 40 per cent. It was the opinion of Pisani that reclusion occasioned a fixation of ideas which rendered the malady incurable, that amusement, occupation and liberty added strength to the mind, and by adopting this method the malady was either in part or wholly cured.

The *Albergo de' Poveri* was instituted by Charles III to receive the children of the poor and breed them up to different trades. In laying the foundations of the building several tombs, sepulchral utensils, coins and small idols were found.

At a short distance from the gate leading to Morreale is

Cuba which formed a portico or circus of two miles covered with gardens and trees. At the entrance was a line

of small cupolas surrounded by a long portico; the palace was built of large square stones. According to Fazello and other historians, Cuba was a country residence of the *Emirs*.

The *Capuchin convent*: In laying the foundations of this convent in 1732, an ancient cemetery was discovered divided into several galleries; a chamber, situated under the church, is filled with the dried bodies of various personages standing in niches and dressed in the capuchin habit; a label indicates their names and the date of their decease.

The *Palazzo della Zisa*, in point of antiquity and splendour, is one of the most interestiug monuments of Palermo. The exterior is of Saracenic architecture and it has three gates; the largest leads to a double vestibule and to an arch decorated with mosaic and sustained by two columns; the first vestibule is lined with columns, pilasters, mosaics, and the walls are inlaid with marble. At the extremity is a fountain of white marble.

S. Martino della Scala is a large ancient building situated in the centre of a beautiful valley. The first room contains ancient offensive and defensive arms. In the second and third rooms are sepulchral inscriptions in greek, arabic and latin, an urn, two large vases, and various objects of antiquity found in the ancient temple of *Militetto*. The fourth room contains a collection of lamps, greco-siculi vases of various sizes and designs, and antique cups lined with gold found in the ruins of

Siponto. This collection was presented to the monastery by the Duke of Monteleone in 1819. In the fifth room are quantities of minerals and an ancient sarcophagus; in the sixth is a cabinet of anatomy, presented by the professor Mariani.

In addition to the frescoes and the picture representing S. Benedict by Novelli, the monastery contains works by Spagnoletto, Gherardo delle Notti, Paladino, Muziano, Caracci, Vandyk and Titian.

Olivuzza is decorated with villas belonging to the Princes of Butera, Monteleone and Serradifalco. In the

latter is a gallery of paintings containing a holy family by Ghirlandajo, a domestic scene by Rubens, various works by Novelli, two small Teniers, the passage of the desert by Poussin, several choice pictures and designs by Polidoro and Morrealese, a collection of vases and other objects of archæology.

The *Villa Filippina* is surrounded with a portico; the paintings are by Vito d' Anna and Manno.

At *S. Paolo de' Colli* are the villas of Prince Pandolfina, of the Marquis Airoldi and

The *Favorita*, a royal casino, of Chinese architecture.

The *Arsenal*, founded in 1630, can receive only boats and small vessels.

The *Mole*, is defended by a fort, consisting of three bastions and a square tower, the light house is on another small fort.

About a mile distant from the mole and on the coast is a place called the *Acqua Santa* on which is the magnificent villa of Prince Belmonte, commanding a fine view of Palermo and of the adjacent mountains. To the right is

Monte Pellegrino formerly *Ericta*. The ascent, by a winding road to the south east, leads to a chapel dedicated to Santa Rosalia, the protectress of Palermo, whose body was discovered in 1624 in the grotto situated beneath the chapel. The festival of S. Rosalia lasts from the 11 till the 15 July when the town is illuminated, horse races and fire works take place and the triumphal car, bearing a statue of the saint, is carried in procession through the streets. The chapel is a covered vestibule with arches sustained by pillars of Cotognino alabaster. In the choir is a statue of S. Rosalia with a marble mantle enriched with gold and gems, and surrounded by figures of angels. The fortress on the mountain is said to have been built by Saturn, and was so strong by nature and art that it successfully resisted the attacks of a powerful Roman army.

DESCRIPTION OF THE TOWNS AND PLACES COMPRIZED IN THE PROVINCE OF PALERMO.

Altavilla, 13 miles from Palermo, 2000 inhabitants, commonly called *Milicia*. Beyond the road are tracts of land of the third formation abounding in fossil shells of species no longer found in the Sicilian seas.

Bisacquino, 40 miles from Palermo, population 8200. Jasper and agate exist in its territory.

Caltavuturo, 41 miles from Palermo, 3700 inhabitants, was founded by the Saracens.

Capaci, 10 miles from Palermo, 3200 inhabitants: within its territory there are fine marble quarries.

Carini, 18 miles from Palermo, 870 inhabitants. Near the walls of this town and near the sea stood the ancient

Hyccara, the birth place of the celebrated Lais who settled at Corinth.

Castronuova, 43 miles from Palermo, population 4100; this word is derived from *Castrus* a very ancient town of uncertain origin. On the adjacent *Monte Castro* are remains of a large gate, and fragments of buildings are scattered over the ground; these ruins are anterior to the Saracens; the fortress was built by Ruggiero. In its vicinity are the quarries which furnished red marble columns to the Caserta palace.

Chiusa, 23 miles from Palermo, population 5500, founded in the XIII century by the Conte d'Adernò in a fertile country containing various fine qualities of agate.

Cimina, 23 miles from Palermo, population 5400, founded by Matteo Palizzi; the territory contains sulphur.

Collesano, 42 miles from Palermo, population 3400, a town of ancient, but unknown origin, placed on the adjacent mountain where traces of an ancient town are visible. On its destruction by the Saracens, the present town was built at the foot of the hill.

Contessa, 49 miles from Palermo, population 3000, built in the XIV century; the territory abounds in alabaster.

Corleone, 39 miles from Palermo, population 14000. On the Monte de' Cavalli in the vicinity stood the ancient *Schœra*, of greek origin; the remains of its walls are still visible. The excavations made on the spot have produced gold coins, fine Etruscan and Roman vases. Corleone was founded by the Saracens, taken by the Normans, and peopled with Lombards by Frederick II. The Capuchin church contains a large painting of S. Francis by Novelli.

Diana di Cefalù, 18 miles from Palermo, 6000 inhabitants, is supposed to be of Saracenic foundation. About a mile distant are two springs of thermal waters with a building in the Saracenic style.

Entella, 25 miles from Palermo. It is stated by Diodorus, by Pliny and Cicero, that a town of this name was founded by the Trojans on a rock still called Entella. When the Campanians were expelled from Syracuse by Dionysius they settled at Entella and formed an alliance with the Carthaginians. The town was taken by Timoleon and at a later period destroyed by the Saracens.

Giuliana, 52 miles from Palermo, population 3215, is a town of ancient origin. Dionysius relates that its citizens having rebelled against Carthage gave themselves to the Romans, and were succoured by the Catanese during the siege of Syracuse. It was inhabited by the Saracens, was taken by the Normans, and became the property of the most illustrious families of Sicily. Its territory contains nine qualities of agate and upwards of twenty varieties of jasper.

Lercara, 36 miles from Palermo, population about 6000; the territory contains solfatare.

Mezzojuso, 25 miles from Palermo, population 4600, was founded by the Saracens under the name of *Minsilinsuph* and became an Albanian colony after the conquest of Constantinople by Mahomet II.

Missilmeri, 10 miles from Palermo, population 7800, was built in the XV century. The ruins of the castle

consist in various towers, quadrilateral battlements, court yards, and a winding staircase.

Parco, 7 miles from Palermo, population 2600, was a country residence of kings Ruggiero and William. The view extends over Morreale, plains, mountains, the sea and Palermo.

Petralia soprana, 56 miles from Palermo, population 4600, a word supposed to be derived from *petra olea*, a spring of bitumionus water rising at the base of the hill near the *Chiesa della Madonna*. In the *Chiesa Madre* is a painting of the Saviour on Calvary by Novelli, a deposition from the cross also by Novelli exists in the room of a congregation situated near the prisons.

Piana de' Greci, 16 miles from Palermo; this town is inhabited by one of the principal greek colonies mentioned under the head of *Mezzojuso*; the Albanian idiom is still used and some follow the greek, others the latin, rite. The frescoes in the greek church are by Novelli.

Polizzi, 47 miles from Palermo, population 5500. The etymology of this word is supposed by some historians to be *polis Isis*, a city of Isis or Ceres who, according to Herodotus and Diodorus, are the same divinity. It was frequented by the ancients, and was subject to various vicissitudes in Greek and Roman times. When taken from the Saracens by Ruggiero, a fortress was built on a spot called the *Madonie* or the *piano della battaglia*. About the middle of the XV century it was depopulated by the plague and has never recovered its ancient splendour. In the church of *S. Maria degli Angeli* is a beautiful trittico attributed to Albert Durer.

In the *S. Francesco* church a whole chapel is decorated with works by Antonio Gagini. The niches are filled with the statues of S. Francis, of the Madonna and S. Antonio.

In the *Spirito Santo* is a statue of the Rosario by Vincenzo Gagini.

In *S. Orsola* is a painting by Vigilia, of 1497.

The *Chiesa Madre* contains on its eastern side the urn of S. Gandolfo decorated with bas-reliefs, and a fragment of sculpture by Domenico Gagini of 1482.

Sclafani, 40 miles from Palermo, population 675, was inhabited by the Saracens.

The *Chiesa Madre* contains an ancient marble sarcophagus of fine greek work, with a bas-relief representing a Bacchanalian festival. Two miles from Sclafani are springs of mineral waters near which the ancients raised a temple to Esculapius.

Santa Cristina, 17 miles from Palermo, with about 800 inhabitants, is situated in a territory filled with jasper and agate.

S. Giuseppe, 21 miles from Palermo, with 4000 inhabitants, is near the ancient *Jatus* of which there exist some ruins.

JOURNEY FROM PALERMO TO MESSINA ALONG THE COAST.

	Posts	Miles
Termine . . .	1. 1/4	24.
Cefalù	1. 1/4	24.
S. Stefano . .		24.
Torrenova . .		24.
Brolo		16.
Patti		12.
Barcellona . .	2. 1/2	18.
Spadafora . . .	2.	16.
Messina	1. 3/4	14.
Miles	———	172.

From Palermo to Termini the distance is 24 miles over a carriage road; 5 miles to the right is *Ficarazzi* containing about 800 souls, and 4 miles further on *Bagaria*, with a population of about 4000, in which are several fine buildings. On the adjacent Monte Catalfano stood the ancient town of

Solentium was founded, according to Thucydides, by the Phænicians. Among the ruins are several doric and corinthian capitals, fragments of various sized columns, of a road paved with large square stones, and of the ancient walls. Fragments of a colossal statue of Jupiter, medals, and greco-siculi vases have been found on this spot. Towards the east are tombs delved in the rock, and a room with eight doric pillars, seats and mosaic pavement, opposite which stood a temple. This spot, called by the peasants *Chiesozza*, was probably the centre of the town; at the entrance of the building are the bases of two columns and walls which are covered with paint of various colours. Not far distant stood the ancient *Ololis*, a small town.

Trabia, beyond the Milicia river, contains about 2000 inhabitants, and three miles further on, on the other side of a fine bridge built by the Emperor Charles VI over the *Termine* river, is

Termine Imerese containing about 20,000 inhabitants. It was called *Termini* from its proximity to thermal waters, *Imerese* from the ancient *Imera* founded, according to Thucydides, by a colony of Zancleans in the IV year of the XXXII Olympiad, 649 before Christ. *Imera*, by the defeat of the Carthaginians in its environs, is as celebrated in Sicilian, as Marethon is in Grecian, history. It is called by Pindar a powerful city which gave birth to the poet Stesichorus to whom the Catanese, after his death in their city where he had taken refuge, raised a monument near the Aci gate.

The *Chiesa Madre* contains a crucifixion of the XIII century, a deposition from the cross of the german school, a S. Anne, and a holy family attributed to the school of Raphael.

S. Caterina. The façade in the gothic style has bas-reliefs of the XIII and frescoes of the XIV century.

In *S. Crispino* is a painting by Pietro d' Asuro representing the martyrdom of SS. Crispino and Crispiniano.

In *S. Giovanni* is the birth of the saint by Barbera.

In *S. Maria Misericordia* are frescoes by Novelli, and the birth of the Virgin by Barbera.

The *Chiesa di S. Domenico* contains a sarcophagus with bas-reliefs, and a recumbent statue by Osorio of the XV century, a marble statue of the Madonna of the XIV century, two paintings by Barbera representing SS. Cosmo and Damiano and the last judgment.

S. Maria di Gesù, a S. Francis and an Assumption by Novelli.

The *Annunziata*, an annunciation and the marriage of S. Joseph by Barbera.

S. Orsola, a S. Benedetto Abate by the Chevalier Calabrese.

La Consolazione, a picture representing the death of S. Joseph by the school of Novelli, and

S. Antonio di Padova, a deposition from the cross, one of the best works of Barbera.

In the *Casa Comunale* are frescoes and an oil painting representing S. Francis by Barbera. The cabinet of antiquities contains a fine colossal marble statue of a consular personage, a colossal foot of excellent execution, a greek female bust, various torsi, capitals, inscriptions and other antiquities found in the ruins of Imera.

The mineral waters of Termini are celebrated for the cure of rheumatic or cutaneous diseases.

The *Amphitheatre* was of an elliptic form and 336 palms in its largest diameter, but the curve and angles are only in part visible the edifice being covered with houses. On the S. Lucia hill is a room nearly square 22 palms wide, lined with various coloured mosaics, which communicates by three steps with another 17 palms in breadth and 20 in length; opposite is a line of pilasters and columns; various tombs are scattered over the *Giuncaniglio* plain beyond the Palermo gate; medals, inscriptions, vases and terra cotta fragments have been found amongst these ruins.

Acquedotto Cornelio. This aqueduct, of which some of the leads still exist, conveyed water to Termini from a distance of four miles. In the *Contrada Figurella* some parts of the arches are still visible. Between Bruncato and the river Torto are buildings situated on the ruins of some ancient town.

Caccamo, population 6500, four miles from Termini, possesses an ancient fort. The territory abounds in agate, jasper and porphyry.

Cefalù, with about 9000 inhabitants, is the ancient *Cephalædium* of the Sicanians. That it was an ancient city may be deduced from Diodorus who relates that Hamilco formed an alliance with Imera and Cefaledium at an epoch, calculated by Cluverius at 396 years before the Christian era. As the word *Cephalù*, signifying *rupes flexa*, corresponds to the high curved rock on which the ancient town was situated, it is supposed by Bochart to have been a Punic town.

The *Cathedral*, founded by king Ruggiero, is adorned with a portico, divided by three arches resting on four pillars which are flanked by two square towers forming a pyramid. It is divided into three naves by granite pillars in one half of its length, the other half having four arches on a base sustained by splendid pilasters. Along the absis are mosaics representing the Saviour, the Madonna, angels and saints, with greek and latin inscriptions. In the monastery attached to the church are binary columns sustdining arches decorated with sculptures and arabesques, a valuable monument of Siculo-norman art.

A greek inscription preserved in the *Curia Arcivescovile* proves that the worship of Hercules prevailed in this town. The walls consisted of large square blocks without cement, and on the slope of the hill are ruins of an ancient edifice which indicate the transition from the Cyclopean to the regular style of architecture. The fortress, situated on the summit of this hill, contains large cisterns and deep caves. In the church dedicated to *S. Venera* are fragments of the ancient town.

Pollina, containing about 16000 inhabitants, is the ancient *Apollonia*.

Tusa, population 3500; on the piazza stands an ancient statue representing a Consul found at

S.Maria delle Palate, the ancient *Alessa* was founded by Archimedes near the river *Alæsus*. The period of its destruction is uncertain, though it is supposed to havs

taken place under the Saracens. It contained temples dedicated to Apollo and Bacchus of which no vestiges are left.

At a distance of four miles is

S. Stefano with about 3000 inhabitants, and nine miles further

Mistretta, population 11000, the ancient *Mistratum* taken by the Romans in the first Punic war and levelled with the ground. It was rebuilt by the Saracens.

Caronia, with about 1800 inhabitants, is the ancient *Calacta*, built by Ducetius the chief of the Siculi with the assistance of Archonides, chief of the *Erbetani*, as related by Diodorus.

Beyond the forest of *Caronia* is *S. Agata*, and on a hill about five miles distant from the Tyrrhenian sea stands

S. Marco, the ancient *Agathyrna* founded, according to Diodorus, by Agathyrsus the son of Æolus, about the period of the Trojan war; fragments of aqueducts and of ancient buildings are visible at a spot called S. Marco ten miles distant from the Orlando promontory.

Naso, with about 6000 inhabitants, is surrounded with walls. The environs present the most picturesque views, particularly in the direction of Cape Orlando.

Brolo, population 735, so called from the fort near Cape Orlando, contains a convent built by king Ruggiero in memory of a victory he obtained over the Saracens.

Beyond *Piraino*, containing about 3000 souls, is,

Patti, population 6000. Though said to be of Roman foundation it is not mentioned in the annals of Sicily before the year 1094 when king Ruggiero founded the monastery of S. Bartolomeo. The Cathedral contains two ancient sarcophagi in which were deposited the remains of Elimburga and Adelaide, the two wives of Ruggiero.

Five miles further on is *Tindaro*, an ancient city said to have been founded by the Laconians in honour of Tindarus, the father of Leda. It was distinguished by its warlike spirit, joined Timoleon in his expedition against Syracuse, and offered an asylum to the Locreans and Messenians.

who were expelled from their country. It fell during the political vicissitudes of Sicily and a part of the town was destroyed by an earthquake. The circuit of the ancient walls, about three miles, comprizes the ancient Acropolis on the site of which stands the *Madonna della Rocca.* One of the gates is of the circular form, a second, in the form of a covered way, leads to the *Gymnasium.* Of this edifice there remain fragments of walls and various arches composed of large square blocks united without cement. Three rooms excavated in the ruins are lined with mosaic pavements, two of which are 35 by 11, and 33 by 16 palms in dimension. In the vicinity are ruins of

The *Theatre*, where the division of the cavea, and about 25 steps, are visible.

The excavations made in the ruins of Tindaro have produced medals, rings, gold bracelets, terra cotta utensils, greek and latin inscriptions and numerous objects of antiquity. The church of Tindaro was built in 1598 on the ruins of an ancient fort.

Barcellona contains about 15000 inhabitants. At a distance of six miles is

Melazzo, population 9200, the ancient *Misle* founded by a colony from Zancle. It afforded a refuge to the Naxians and Catanese when those towns were captured by the elder Dionysius. The fortress was situated on the promontory called, in ancient times, the *Chersonesus aurea et solis insula.*

Cape Melazzo is three miles long; the church, of a fine Corinthian architecture and built at the commencement of the XVI century, contains two paintings by Antonello representing S. Peter and S. Paul.

To the north of Melazzo there is an extensive grotto, and to the west the soil contains *mica*, *feldspath*, *gneiss*, and numerous organic fossils.

The distance between Melazzo and Messina is 24 miles.

THE ÆOLIAN ISLES.

These islands attract the notice of naturalists by their volcanic substances and maritime productions; seven only were known to the ancients as may be ascertained by the works of Strabo, Pliny and Diodorus Siculus, so that three others have arisen at a subsequent period, or the largest one has been separated in the convulsions of nature.

The *Isola di Vulcano*, 22 miles from Melazzo, has a crater in the ordinary form of a truncated cone situated in the midst of a steep rock composed of black and red lava, and accessible only on one side. The crater is on the south side of the mountain near a platform filled with cavities, from which issues a thick smoke accompanied occasionally with a vitreous lava which is not seen either on Etna or Vesuvius; the form of the crater is oval, the anterior cone being about a quarter of a mile deep; the larger axis measures half a mile, the minor one 450 paces; the interior is accessible only on the side were sulphur and other volcanic substances are extracted and finishes in a plain 50 paces in diameter. The stones of this crater are covered with melted sulphur and abound in boric acid. Constant ebullitions of sulphureous matter exist in the vicinity, and the sea near the base of the volcano, possesses a certain degree of heat. A mile distant is the

Isola di Lipari, population 15000, the ancient *Melinguni* founded, according to historians, before the period of the Trojan war, by Liparus who was succeeded by Æolus whose name has been given to this group of islands. The population, according to Diodorus, was encreased by a colony of Gnidians when they were expelled from their city by the Phænicians in the IV Olympiad, 58 years before the Christian era.

Lipari, the largest of the Æolian isles, is of irregular shape and 18 miles in circuit. S. Angelo, its highest mountain, is an extinct volcano as is evident by the substances of which it is composed, and by its crater which is 250 palms

in diameter. To the north rises another mountain, the *cratere della castagna*, also an ancient volcano covered with white ashes originating from calcined pomices highly rarefied. There exist other mountains offering the same characters produced by subterranean fires.

The *Monte della guardia*, to the south of Lipari, is composed of a barren vitreous substance. At the base of the *Monte S. Cologero* there are mineral vapour baths. The soil on the surface consists of volcanic tufo with a stratum of clay combined with feldspath and other substances at the base. This island was frequented by the ancients on account of its vapour baths, as attested by Diodorus.

The bath, mentioned by Polibius as existing at Lipari near the temple of Diana, was discovered in the early part of the present century at a depth of about 8 palms, with mosaic pavements and the fresco of a syren guiding a sea horse; the mosaic in one of the rooms represents various figures with an ox, a sea horse and three dolphins in the centre, the emblem of Lipari. Under the rooms was a passage for the waters sustained by eight brick columns through which the waters were brought to the bath by means of terra cotta tubes several inches in diameter. In another room was a basin filled with terra cotta utensils, lamps, cups and vases which are now in the Bishop's library.

The volcanic vetrifications and lavas existing in these isles, lead to the conclusion that the substances of the Æolian isles are of a different character from those of Etna. These volcanoes were in activity at the time of Aristotle, three centuries before the Christian era, as they are mentioned in his writings, but of the period of their extinction no tradition remains. This island produces figs and grapes of excellent quality from which the delicate wine called *Malvasia* is made; of its currants there is a considerable exportation.

The *Isola delle Saline*, two miles to the north of Lipari and 15 miles in circumference, is the ancient *Didimi*, its appearance being that of two heads. It is formed of numerous strata of lava heaped over each other and contains vestiges of ancient craters; its volcanic stones resemble porphyry,

some are of a reddish colour mixed with white streaks and of a compact grain without pores.

Isola di Stromboli. The ancient crater in this island is consumed at the summit and has opened on the north side of the mountain. It is the only volcano in activity in the Æolian isles. The columns of smoke and matter in ordinary eruptions usually reach the height of half a mile, in extraordinary cases they ascend to a full mile, and the substances being ejected in a vertical line frequently fall into the crater. The soil of this island is composed of lava, scoriæ, tufo, pomice, iron and sand; the eruptions at Stromboli are accompanied with detonations and a dense volume of smoke when the wind is in a southerly direction.

The *Isola di Panaria* is 8 miles in circumference. It is supposed that the small islands and rocks situated between Lipari and Stromboli once formed a single island and *Panaria*, which at first sight appears to be a mountain, is perpendicular to the south east where its shape resembles a semicircle corresponding to the semicircle formed by the other islands. It is therefore probable that they once formed one island which has been separated by volcanic shocks or by the action of the sea. The substances forming the whole group are identic and having no crater they must have belonged to an island that had one, as is the case with Panaria. In ancient times there were only seven of these islands and at present the number amounts to twelve. These small islands or rocks are named *Basiluzzo*, *Dattilo*, *Lisca bianca*, and *Bottaro*. On the *Basilazzo* rock are vestiges of ancient buildings in which medals and other antiquities have been found.

As it is mentioned in Homer that Lipari and the neighbouring isles cast up fire, they must have been volcanoes 3000 years before Christ, and if at the period of the Trojan war they were inhabited and in a state of cultivation, when Ulysses was received by Æolus, and if before Æolus there were other kings such as Liparus, many centuries must have elapsed before the decomposition of the volcanic substances which rendered them fit for cultivation.

The *Isola di Ustica*, 60 miles from Palermo, contains about 2500 inhabitants and was occupied by the Phænicians, Carthaginians and Romans. It is about 10 miles in circumference and has two mountains; on the one to the east is an ancient fortress; the other to the north is about 1280 palms above the level of the sea.

The *Isola di Pantelleria*, situated between Sicily and Africa, is 66 miles from Mazzara and 36 in circumference. It was known by the ancients under the name of *Cossura* or *Cossyra*, and belonged to the Phænicians, the Carthaginians and the Romans.

It is volcanic and of difficult access in the interior on account of its mountains and craters.

The *Isola Lampedusa* is about 140 miles from Sicily and 20 in circumference. It contains ruins of ancient buildings and of a fort. The soil is extremely fertile, two of its ports are large enough for merchant vessels. It has lately been repeopled at the expense of the Neapolitan government.

THE END.

TARIFF OF POST HORSES.

1.° Those who travel in their own, or in a hired, carriage, pay 60 bajocchi for each horse by every post, 10 bajocchi for each horse as a *buonamano* to the postillion, and 5 bajocchi to the stable boy.

2.° Light, open, or similar carriages *à soufflet* with three persons and a trunk require three horses, and the rate of posting is as by article num. 1.

3.° If there is a fourth person the postmaster is autherized to add a fourth horse, and the charge is as per article n. 1. In case the postmaster cannot dispose of a fourth horse, he will leave three only, and charge at the rate of three horses and a half.

4.° The *estafettes* are paid at the rate of 80 bajocchi per post.

It is necessary to observe that horses are not provided without an order from the administration of posts at Palermo, or of the post directors in the kingdom.

DEPARTURE AND ARRIVAL

OF THE COURIERS BY THE MOUNTAINS OR COAST.

Departures from Messina.		*Arrivals in Palermo.*	
The mails leave		Wednesday at	„ 22
Monday	„ 22 (1)	Friday	„ 14
Wednesday	„ 16	Monday	„ 20
Saturday	„ 22		
From Palermo.		*in Messina.*	
Tuesday	„ 22	Thursday	„ 20
Thursday	„ 22	Saturday	„ 20
Saturday	„ 24	Monday	„ 22

(1) Lettres are posted till two hours before the departure of the mails.

PROCACCI.

The *procaccio*, who employs 10 days in going and 10 in returning between Messina and Palermo, passes through Giardini, Acireale, Catania (where he leaves the *procaccio* for Lentini, Syracuse and Noto) Paternò, Regalbuto, Leonforte, S. Caterina, where he leaves the *procaccio* for Caltanisetta), Landro, Roccaplumba (where he leaves the *procaccio* for Casteltermine and Girgenti) Villafrate and Palermo. The *procacci* left at Catania and Roccaplumba are conveyed by beasts of burthen till the carriage roads are completed.

From Messina to Villa S. Giovanni a boat leaves daily which carries passengers and returns the following day.

The mail for Naples and the continent, which follows the road through Calabria, leaves Messina on Monday, Wednesday and Saturday at the 23 Italian hour, and arrives on sunday at the 16 hour, wednesday at the 10 and friday at the 16.

A single letter pays 10 Sicilian grains, one of a sheet and a half a *tarì*. Every printed sheet, comprizing books and periodical works 2 grains. A single letter by way of Calabria costs a *tarì*; letters for the exterior must be franked.

NOTE OF SUNDRY EXCURSIONS IN SICILY.

The places marked (A) *indicate the stoppages for dinner, those marked* (B) *for the night.*

JOURNEY *from Messina to Taormina in one day by post, going and returning*

	posts	miles (1)
Scaletta	1 1/4.	10 1/2.
Agrò	1 1/4.	10.
Giardini (2) . .	1	9.
posts	3 1/2.	29 1/2.

JOURNEY *in two days going and returning from Messina to Tindaro by post* (3).

	posts	miles
Spadafora	1 1/4.	14.
Barcellona (A) .	2	16.
Tindaro . (B) .	1 1/2.	12.
Taormina	. . . .	2.
posts	5 3/4.	44.

JOURNEY *from Messina to Palermo along the coast* (4).

	posts	miles
Spadafora, about	1 3/4.	14.
Barcellona (A) .	2	16.
Patti . . . (B) .	2 1/2.	18.
Brolo . . . (A) .	.	12.
Torrenova. (B) .	.	16.
S. Stefano. (A) .	.	24.
Cefalù . . . (B) .	.	24.
Termine . (A) .	1 1/4.	24.
Palermo	1 1/4.	24.
Total		172.

JOURNEY *in 46 hours by post from Messina to Palermo, changing horses 23 times and crossing through the interior of Sicily,*

(1) These excursions are longer in winter on account of the torrents, and it is necessary to set out at an early hour. The best horses and carriages are those of *Pietro Vadalà*, whose stables are via S. Giacomo near the Duomo. There are two diligences every week between Messina and Catania.

(2) The Sicilian mile is composed of 720 canne, each of 8 Sicilian palms and differs from the Sicilian mile of 60 to the degree about one quarter.

(3) From Messina to Tindaro the time employed on the journey is about 9 miles. Good carriages and horses for this and other excursions are met with at the *Vittoria* and *Gran Brettagna* hotels. A diligence leaves daily for Barcellona and Patti passing through Tindaro.

(4) From Messina to Patti there is a carriage road; from Patti to Cefalù on horseback, and thence by carriage to Palermo. This excursion is practicable in the summer months and in the early part of autumn, but not in winter or spring when the torrents are swelled by rain or by the melting of snows. From Patti to beyond Torre Nova the country offers many picturesque views, but as the roads are bad it is advisable to take a boat from Patti to S. Stefano.

or 5 days in a private carriage.

	posts	miles
Scaletta	1 1/4.	10 1/2.
Agrò	1 1/4.	10
Giardini . . (A) .	1	9
Giarre	1 1/2.	12
Aci Reale	1 1/4	10
Catania . . (B) .	1 1/4.	10
Paternò	1 1/2.	12 1/2.
Adernò . . (A) .	1 1/2.	12 1/2.
Sisto	1	9
Regalbuto	1	6
S.Fil.° d'Argirò (B)	1 1/4.	10
Leonforte	1	9
Misericordia (A) .	1 1/2.	12
Villarosa.	1 1/2	11
S.Caterina. (B) .	1 1/2.	12
Landro	1	9
Vallelunga (A) .	1 1/2.	12
Gulfa.	1	9
Manganaro (B) .	1 1/2.	12
Sottovicari. . . .	1	7
Villafrati	1	8
Missilmeri (A) .	1 1/2	12
Palermo	1 1/4.	10
Total	29	234 1/2.

Journey *in 2 1/2 days by post from Catania to Messina, around the sides of Etna.*

	posts	miles
Misterbianco . . .		
Paternò	1 1/2.	12 1/2.
Licodia.		
Biancavilla . . .		
Adernò . . (A) .	1 1/2.	12 1/2.
Bronte. . . (B) .	1 1/2.	12
Randazzo . (A) .	1 1/2	12
Piedimonte. . . .	2	18
Giardini	1	9
Messina . . (B) .	3 1/2.	29 1/2.
Totale	12 1/2	105 1/2.

Journey *from Catania to Castrogiovanni by the carriage road and by post.*

	posts	miles
Misterbianco . .		
Paternò	1 1/2.	12 1/2.
Licodia		
Biancavilla . . .		
Adernò . . (A) .	1 1/2.	12 1/2.
Sisto	1	9
Regabulto	1	6
S.Fil.° d'Agirò (B)	1 1/4.	10
Leonforte	1	9
Castrogiovanni. .	2 1/2.	13
total	9 3/4.	72

Journey *in 3 days from Catania to Girgenti.*

	miles
Pelagonia . . . . (A) . .	25
Caltagirone (1) . (B) . .	19
Niscemi	11 1/2.
Terranova . . . . (A) . .	12
Licata . . . . . (B) . .	19
Palma . . . . . (A) . .	12
Girgenti	18
total	116 1/2.

Journey *in 3 1/2 days from Catania to Girgenti.*

	miles
Lentini (2) . . . (A) . .	15
Scordia.	9 3/4.
Palagonia . . . . (B) . .	5
Caltagirone . . . (A) . .	19
Niscemi	11 1/2.
Terranova . . . . (B) . .	12 1/2.
Licata . . . . . (A) . .	19
Palma . . . . . (B) . .	12
Girgenti	18
total	121 3/4.

(1) The carriage road from Catania to Caltagirone will shortly be completed. At present the journey from the latter city to Girgenti is performed on horseback or in lettiga; the best hotel at Girgenti is that of *sig. Savoja* on the *Piazza*.

(1) The road is carriageable as far as Lentini.

OURNEY *in* 3 1/2 *days from Catania to Girgenti.*

		miles
Palagonia	(A)	25
Caltagirone	(B)	19
Piazza (1)	(A)	17
Barrafranca	(B)	19
Pietrapersia		7
Caltanisetta	(B)	9
S. Cataldo		5
Serradifalco		6 1/2.
Castrofilippo	(A)	13 1/2.
Favara		8
Girgenti		5
total		134.

JOURNEY *from Catania to Syracuse*

		miles
Lentini	(A)	15
Priolo		18
Syracuse		10
total		43.

JOURNEY *in* 4 1/2 *days from Syracuse to Girgenti.*

		miles
Avola		16 1/4.
Noto (2)	(B)	4 1/4.
Rosolini		8 1/2.
Spaccaforno		2 1/2.
Modica	(A)	12
Ragusa		7
Comiso		8 1/4.
Vittoria	(B)	7
Terranova	(A)	18
		83 3/4.

brought over 83 3/4.

Licata	(B)	19
Palma	(A)	12
Girgenti		18
total		132 3/4.

JOURNEY *in* 3 1/2 *days from Syracuse to Girgenti.*

		miles
Floridia		9 3/4.
Palazzolo (3)	(B)	20 1/4.
Ragusa	(A)	14 3/4.
Comiso		8 1/4.
Vittoria	(B)	7
Terranova	(A)	18
Licata	(B)	19
Palma	(A)	12
Girgenti		18
total		127

JOURNEY *in* 3 1/2 *days from Syracuse to Girgenti.*

		miles
Avola		16 1/4.
Noto	(A)	4 1/4.
Modica	(B)	20
Ragusa		7
Comiso	(A)	8 1/4.
Vittoria		7
Terranova	(B)	18
Licata	(A)	19
Palma	(B)	12
Girgenti		18
total		129 3/4.

(1) When the carriage road will be completed between Aidone and Piazza the distance to the latter city will be 47 miles. The road from Caltanisetta to Girgenti is carriageable and passes through a beautiful country filled with picturesque views.

(2) The road from Syracuse to Noto is open for carriages. Beyond Noto it is performed on horseback or in lettiga. This road is the longest but it passes through the whole valley of *Ipsica*.

(3) On horseback, or in lettiga, the road not being finished.

Journey *in 3 days by post from Palermo to Segesta, going and returning.*

	posts	miles
Morreale.		4 1/2.
Borghetto	2	11 1/2.
Partenico.		2
Alcamo. . . . (A)	2	14
Calatafime(1) (B)	1 1/2.	11
Segesta.		3
total	5 1/2.	46

Journey *in 4 days from Palermo to Girgenti.*

	posts	miles
Morreale.		4 1/2.
Borghetto	2	11 1/2
Partenico.		2
Alcamo. . . (A)	2	14
Calatafime(2) (B)	1 1/2.	11
Segesta		3
Calatafime		3
Vita.		4
Salemi . . . . (A)		5
Castelvetrano(3)(B)		14
Selinuntium (A)		6
Sciacca . . . . (B)		22
Montallegro (A)		22
Siculiana.		7 1/2.
Girgenti		12
total		141 1/2.

Journey *from Palermo to Girgenti by post.*

	posts	miles
Misilmeri	1 1/4.	9
Villafrati . . (A)	1 1/2.	12
Sottovicari. . . .	1	9
Manganaro(4)(B)	1	7
Lercara.		5
Casteltermine(A)		26
Girgenti (5) . . .		22
total		90

Journey *in 11 hours from Palermo to Trapani.*

	posts	miles
Borghetto	2	16
Alcamo . . (A) .	2	16
Calatafime. . . .	1 1/2.	11
Colonnetta. . . .	1 1/2.	13
Trapani (6) . . .	1 1/2.	12
total	8 1/2.	68

Journey *in 4 hours by post from Palermo to Termine.*

	posts	miles
S. Flavia	1 1/4.	10
Termine (7). . .	1 3/4	14
total	3	24

Journey *in 9 hours by post from Palermo to Corleone.*

	posts	miles
Piana.	2	16
Corleone	3	23
total	5	39.

(1) From Calatafime to Segesta on beasts of burthen.

(2) From Calatafime to Salemi the road is carriageable, thence to Girgenti it is necessary to take a horse or a lettiga, the road not being finished.

(3) The hotel kept by Antonio Carini will be found good.

(4) From Manganaro to Girgenti the posts are not yet established.

(5) The hotel kept by Pega is the best.

(6) The hotel of Gaetano Mercurio may be recommended.

(7) A diligence leaves Palermo daily for Termine.

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